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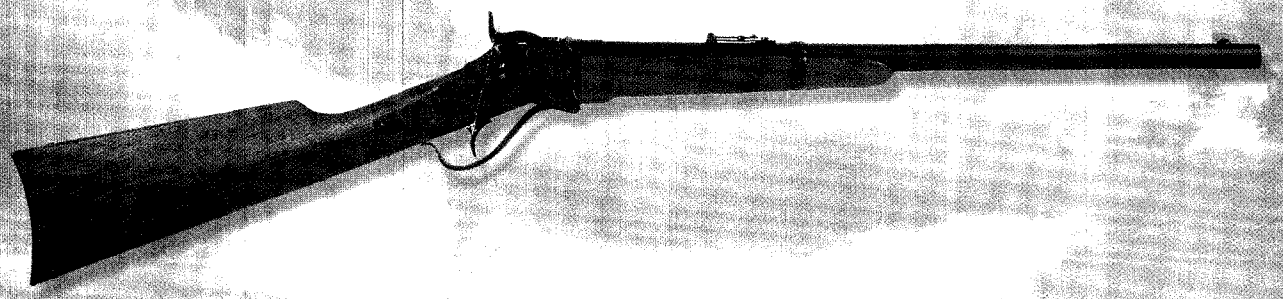

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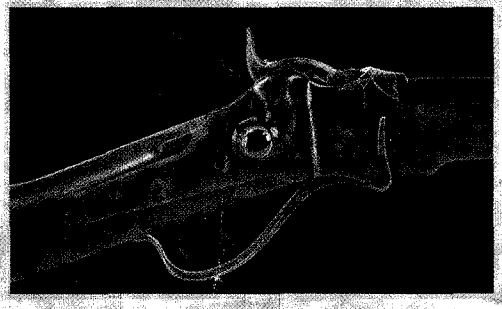

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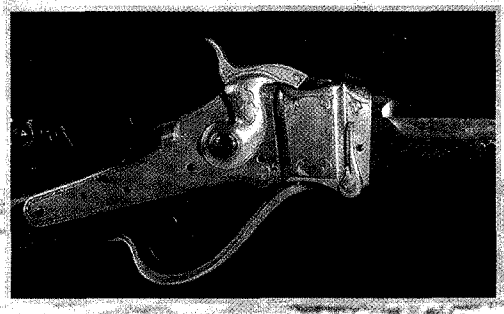

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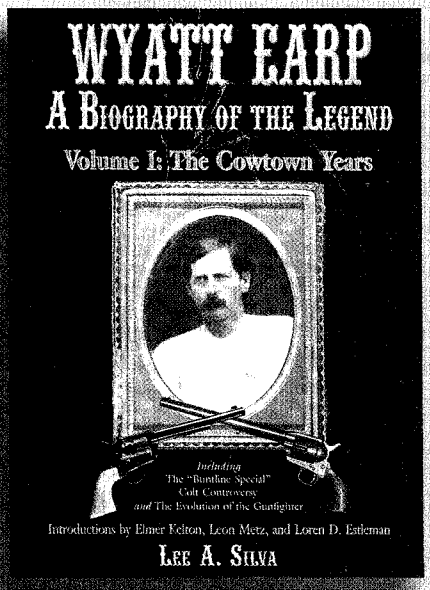

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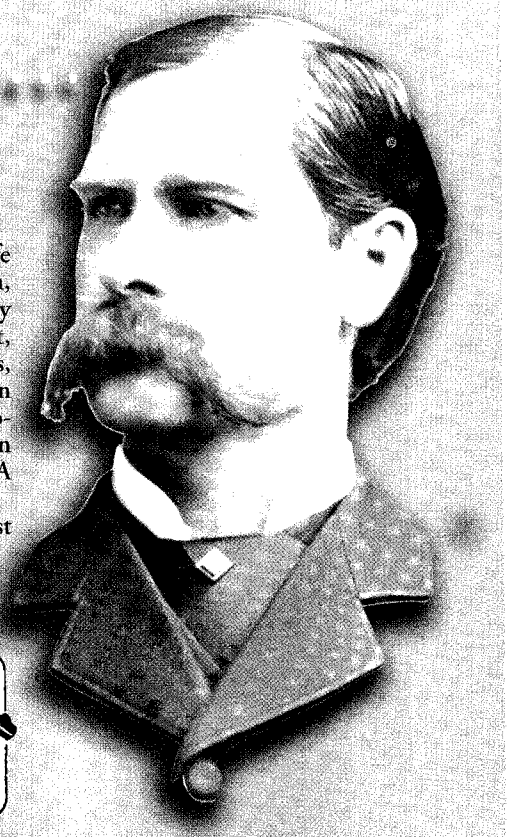

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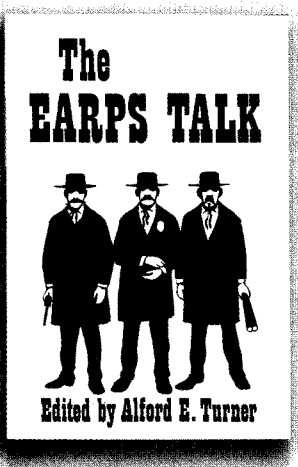

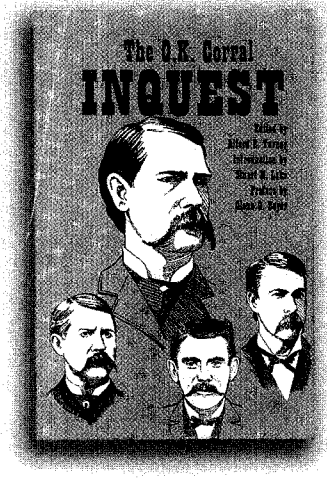

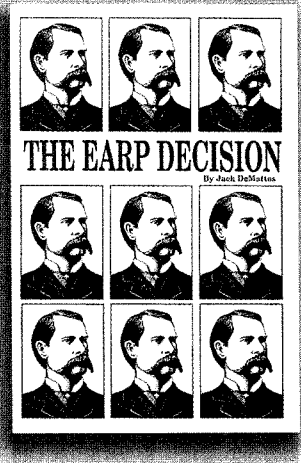

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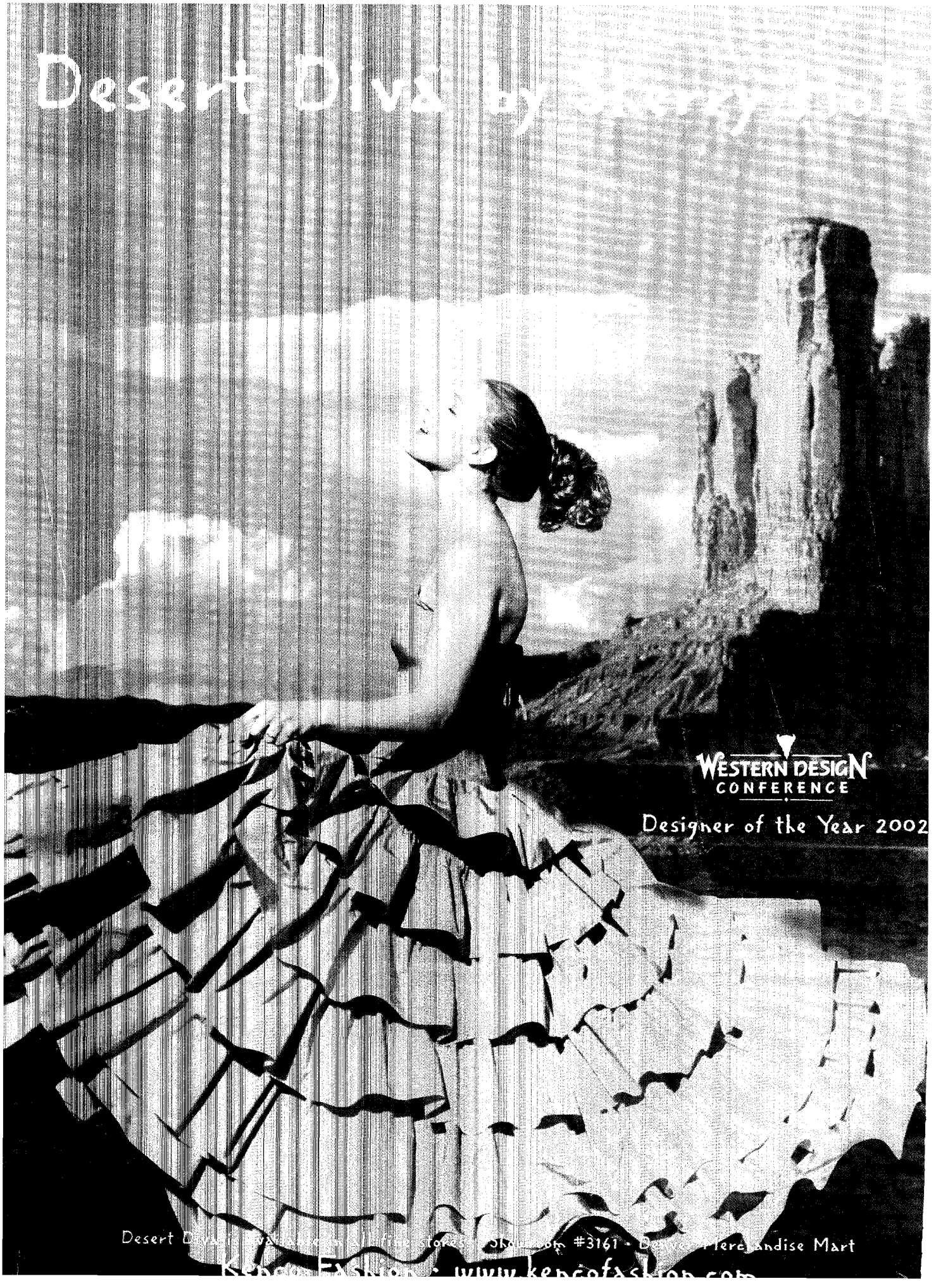

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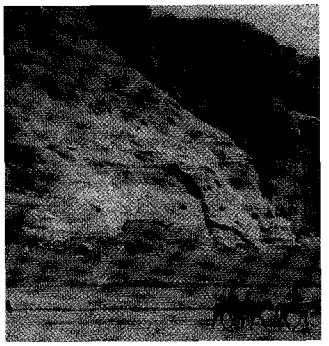

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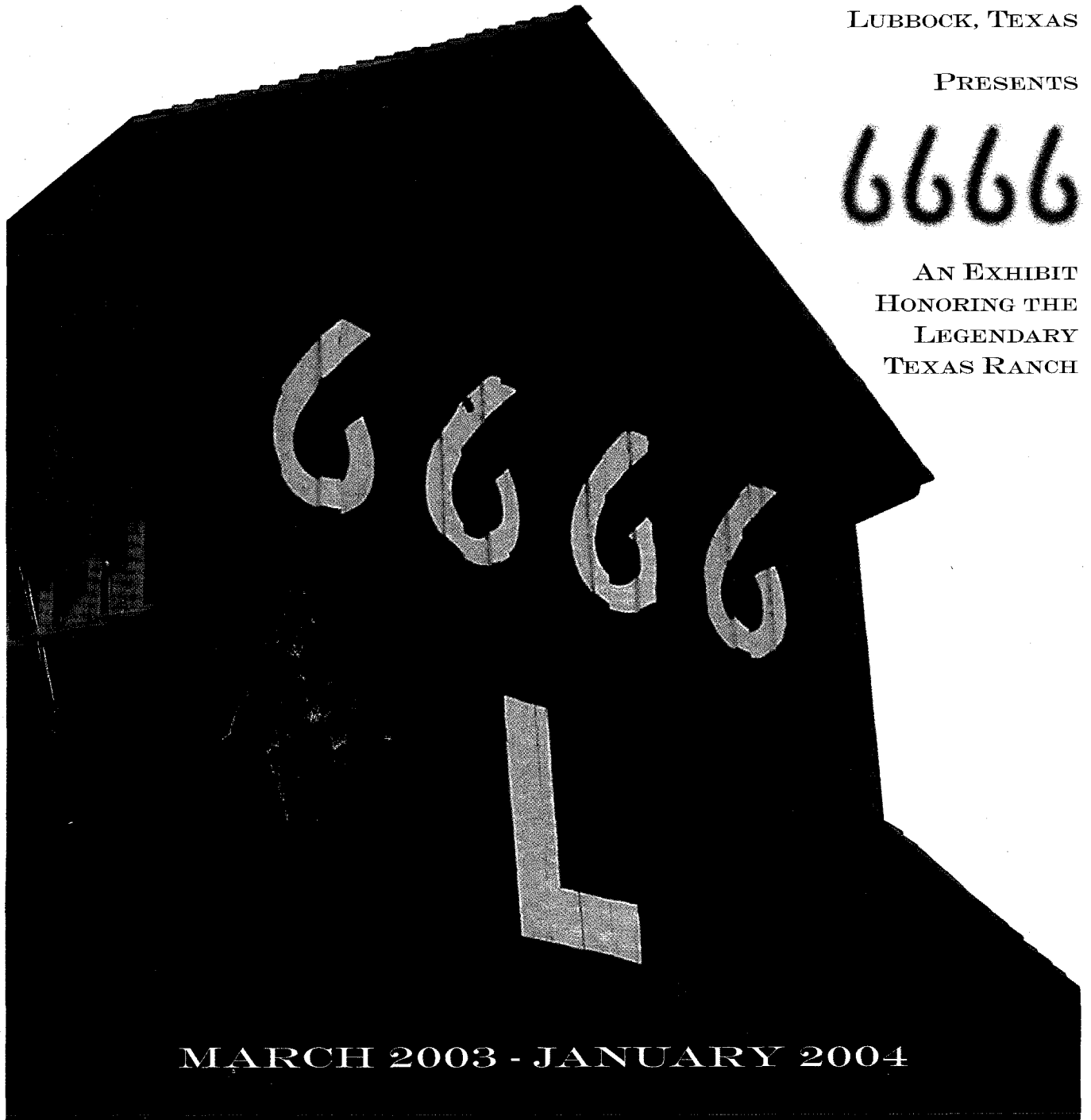

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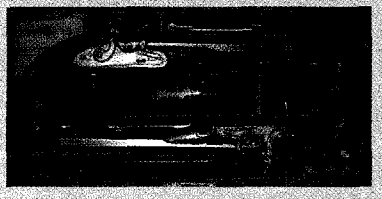

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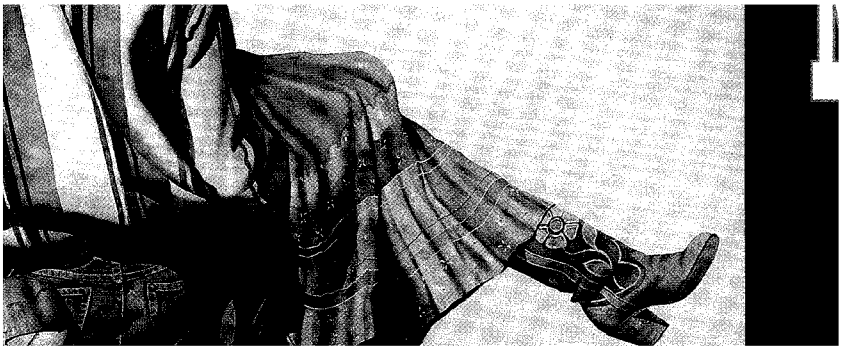

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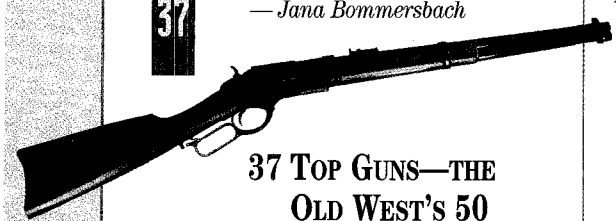

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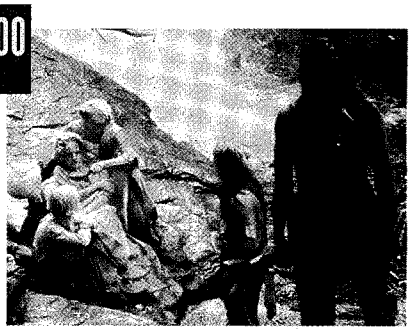

OUR COVER

Gunfighters of the Old West with their favorite flame throwers. —BBB

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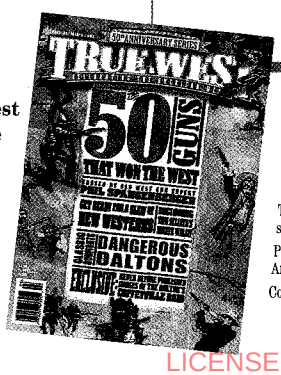

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on of Gunfighter Memorabilia &

Top Row: Bill Hickok, Doc Holliday, Judge Roy Bean, Jesse James
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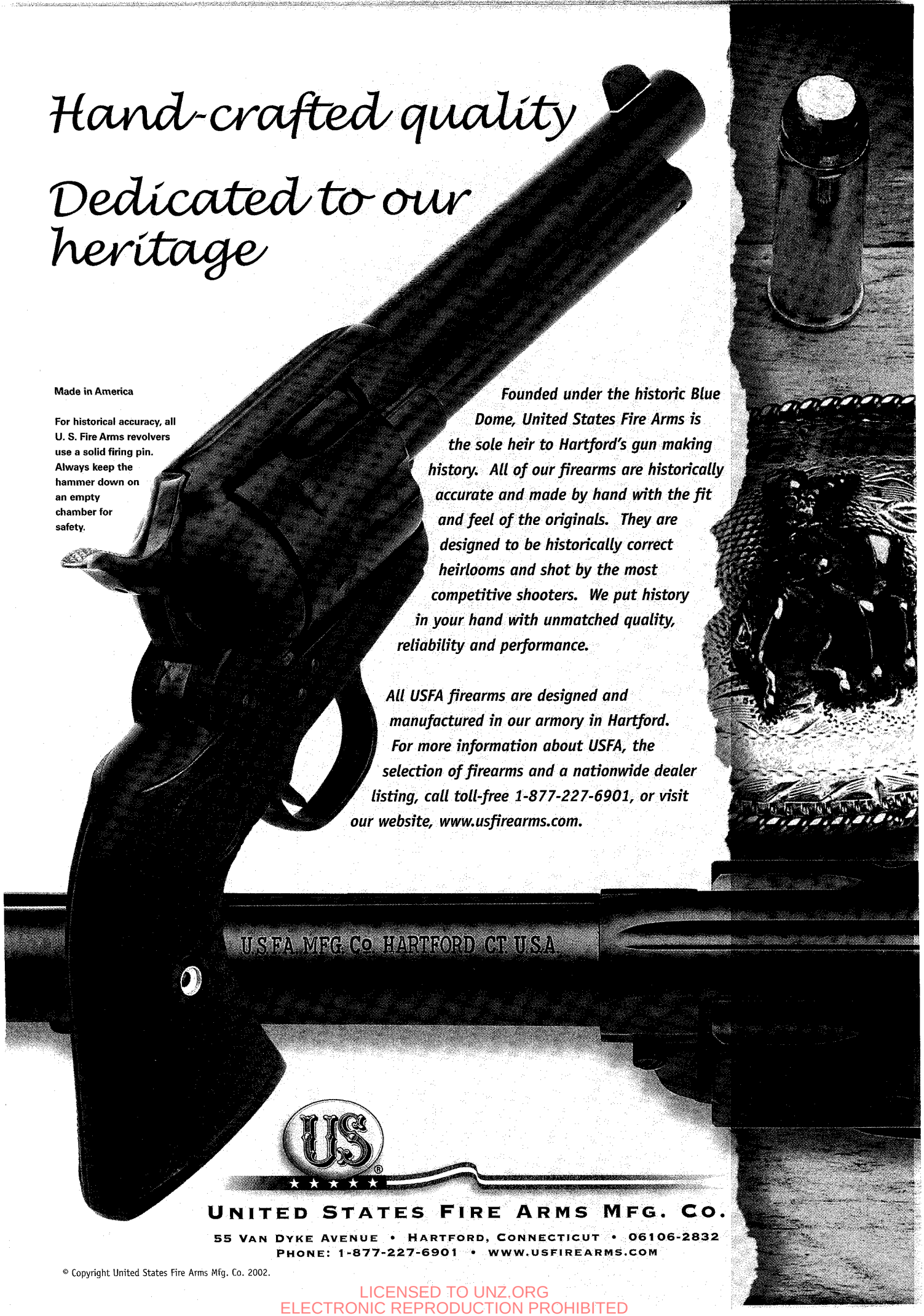

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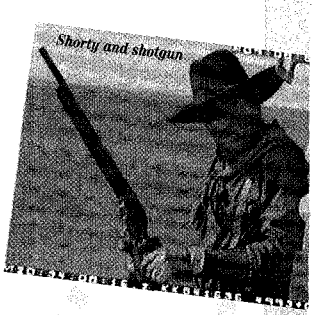
Coffeyville Connections

All roads lead to the Mysterious Stranger.

The Bell farm, Thompson, Iowa

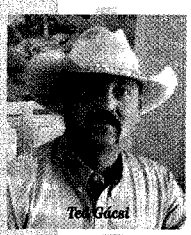

Shorty and shotgun

I never could get my father to go to Coffeyville. Lord knows I tried. Every summer during the 1950s and '60s, when we made our annual pilgrimage from Kingman, Arizona, to the family farm in Iowa, I lobbied hard for a route that would take us by the Condon Bank. I'd been reading about the disastrous Dalton raid in this very magazine and was dying to see the real deal.

Phil Spangenberger

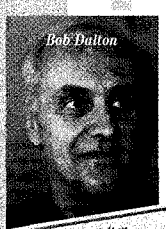
I didn't know at the time, but a **Mysterious Stranger** was also reading those same issues of *True West*, and was a charter subscriber.

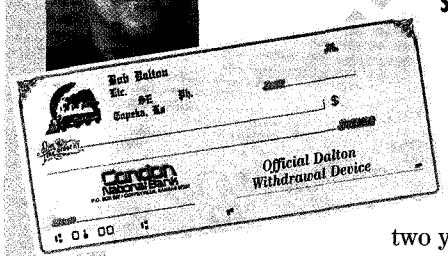
I first met **Phil Spangenberger** in 1981 at the Centennial of the O.K. Corral Gunfight in Tombstone. Phil was there to demonstrate gun-handling, and I remember being dazzled by his showmanship. A longtime columnist for *Guns & Ammo*, Phil is the perfect choice for selecting our "50 Guns that Won the West" cover story (page 37).


Ted Gácsi

Also attending the O.K. Centennial was the very same **Mysterious Stranger.**

One of our star salesmen, **Ted Gácsi**, asked if he could watch the sneak preview of *Monte Walsh* (TNT had sent us a post-rough cut video). Ted loved it. I admit to being hypercritical (my family refuses to watch Westerns with me because I yell things at the TV like, "They don't have saguaros in Monument Valley!"). See our point-counterpoint review of **Tom Selleck's** latest (page 63).

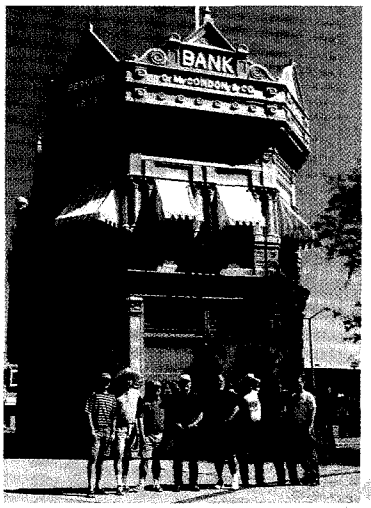

Bob Dalton



The **Mysterious Stranger** also has been known to snipe at authenticity in Westerns.

I met **Bob Dalton** at the Western Writers of America Conference in Idaho Falls two years ago. Bob has a checking account at the Condon Bank in Coffeyville. The tellers there like to kid him: "Will that be a withdrawal today, Bob Dalton?"

The **Mysterious Stranger** thinks this is humorous.

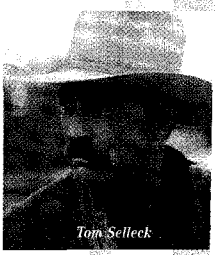


The Renegades in front of the Condon Bank, Coffeyville, Kansas on September 15, 1998. The Mysterious Stranger is second from right.

While researching for this issue's *Classic Gunfights* (page 50), I found an 1892 woodcut of Carey Seaman holding an odd-looking rifle. The record clearly states that Seaman used a shotgun to bring down Emmett Dalton in the Coffeyville fight. (The **Mysterious Stranger** owns several original photos of Emmett.)

Seaman and shotgun

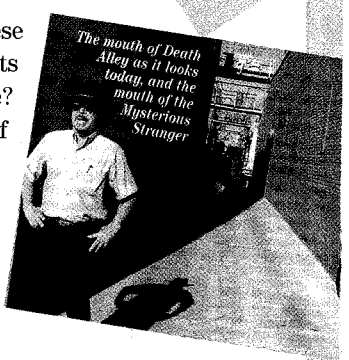
I fast-forwarded the *Monte Walsh* tape to George Eads (as Shorty) pulling out a shotgun that looks similar to Seaman's. I called Phil Spangenberger, but he wasn't home. "He's in Utah teaching 50 guys in six hours how to handle firearms," his wife, Linda, told me. When I asked what movie he is working on, she said, *Hidalgo* (see "In The Works," page 64). Is this just a wild coincidence?


Tom Selleck

In September 1998, other history nuts and I (the Renegades), visited Coffeyville, Kansas. It had taken me 40 years, but I finally made it. As you may have guessed, the entire trip was organized by the **Mysterious Stranger**.

So is it a coincidence that these disparate people and incidents came together in this issue? Perhaps, but I choose to think of it as the Coffeyville Connections.

By the way, the real name of the **Mysterious Stranger** will never be spoken, but you can look it up in the masthead (page 8), second name from the top.


The mouth of Death Alley as it looks today, and the mouth of the Mysterious Stranger

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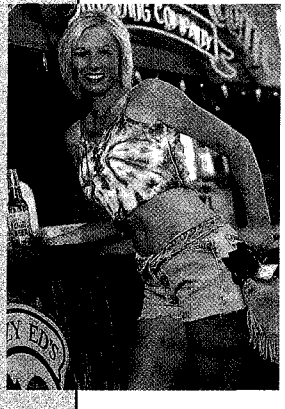
Shooting Back

True West readers speak out.

Photos taken at Johnny Ringo's grave on 9/29/02 at 5:00 p.m. (dusk). They were taken by Katie Adams of Mayer, Arizona, with a disposable camera and developed at Wal-Mart.

Katie Adams stayed with us at our Curly Bill's Bed & Breakfast, and we took Katie and her daughter, Venus Adams, on the Curly Bill Jeep Tour. When they approached Ringo's grave, they felt something unusual. Katie's daughter suddenly burst into uncontrollable sobs and could not stop crying. They took the photos and left quickly. They could see nothing with the naked eye, but when the photos were developed, Katie called me in panic! She immediately sent me copies [above] so that we could verify the ghostly presence. I have checked with our local priest and Ben Traywick and both think it is a paranormal presence.

SALLY ALVES
CURLY BILL'S B&B
TOMBSTONE, AZ



Looking Good

Wow! Who is that woman on page 54 in the October 2002 issue? Great legs, great stomach, blazing smile, and those teeth! The rest of her dynamite is covered. I see the ring on the left hand, but so what? I think I'll move to Cave Creek.

AL NORMAN
TUCSON, AZ

Alas, we've misplaced her name. Miss Whoever You Are, please give us a call.

Real Heroes vs. Reel Heroes

I don't dispute that there were gunfighters . . . we call them "gang members" today . . . and I still don't understand why this country chose to celebrate the murderers and cowards instead of the men like Pete Vann who rode out into a 40 below blizzard and saved Charlie Russell's life. Russell was a kid horse wrangler and got lost when the horses in his charge drifted in the blizzard. The kid was willing to freeze to death in the saddle rather than shirk his job. It's a true story, like many hundreds of others. There is information out there that someday will make a lot of today's "experts" look pretty foolish.

STEVE SHELTON
VIA THE INTERNET

The "Best Western Villain" (October 2002) should have been Henry Fonda. When he was hired as Frank for *Once Upon a Time in the West*, he grew a heavy mustache and purchased brown contact lenses. When he arrived in Rome, Sergio Leone went ballistic, demanding the eyes that he "paid for." Favorite exchange—Morton: "You were only supposed to scare them." Frank: "People scare better when they're dying."

MICHAEL MCQUARRIE
VIA THE INTERNET

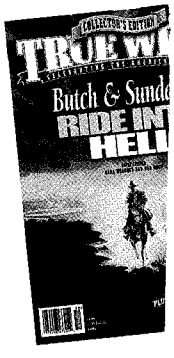
No Complaints Here

The new issue (Nov/Dec 2002) is fantastic. Even the stuff about the usual sort of folks (Butch and Sundance) is good (the maps, the farming commentary) and the O Homo as well as the fancy restaurant stuff about Tombstone is interesting to me.

Although some cadaverous reader in Akron, dreaming of a sleeve job after the prom in 1928, will no doubt complain. I am really impressed with the volume and quality of the ads. The variety and dispersed geography of the ads is a vote of confidence that *True West* is what people who like that sort of stuff are reading.

DR. JOHN SCIALLI
PHOENIX, AZ

Digging Up Butch



Credibility is a magazine's most precious asset. But you recently misfired.

In the Wild Bunch issue (Nov/Dec 2002), you allowed Dan Buck and Anne Meadows to present the Wild Bunch story as if it has been proven that Butch Cassidy and the Sundance Kid died in Bolivia.

Dan and Anne vigorously dispute a letter that could negate their claims. It was found with other letters in a trunk of Percy Siebert, manager of the Concordia mine in Bolivia, who knew Butch and Sundance. Even though Dan and Anne do not dispute the other letters, they dispute this one because it's dated 1909, after the November 1908 shoot-out that allegedly killed Butch and Sundance.

Far more Wild Bunch researchers believe the two returned to the U.S. than believe they died in South America.

JIM DULLENTY
HAMILTON, MONTANA

Dan Buck responds: *When Anne Meadows' book,* Digging Up Butch & Sundance *was published, Mr.*

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Name the moments that defined the West. Take the *True West* Quiz at www.truewestmagazine.com

Dullenty hailed it as "the most important Wild Bunch book since Charles Kelly's The Outlaw Trail.*" If Mr. Dullenty is suggesting that he now disputes our findings, he should offer some new evidence.*

True Confessions

I just finished reading your incredible story of "True Confession" on the *True West* website (www.truewestmagazine.com). An amazing story. I feel it is time for the rest of us to come onboard and help. I will shortly be sending in my personal subscription and hopefully soon will be able to fund a modest ad in your worthy publication.

If you want to get off the Valium, Trader Joe's is selling some fabulous merlot (Charles Shaw) for only $2.00/bottle.

EARL CHAFIN
RIVERSIDE, CA

We'll swap Valium for subscriptions and ad sales any day.

Corrections

- *The credit on William Cruzan's photo (p. 31, Nov/Dec 2002) should read Colorado State Archives.*
- *Stillwell (p. 40, Jan 2003) should be spelled Stilwell.*
- *Heck Thomas is spelled Huck Thomas (p. 47, Jan 2003). Dan D. Aldrich, Nucla, CO caught the error.*
- *The store shown in the photo (p. 85, Jan 2003) is located in Pearce, AZ, not Gleeson.*

We Welcome Your Comments

"Now let the letters roll in and bare your very soul. That is what has always kept us going and I think it always will." —Joe Small, True West founder.

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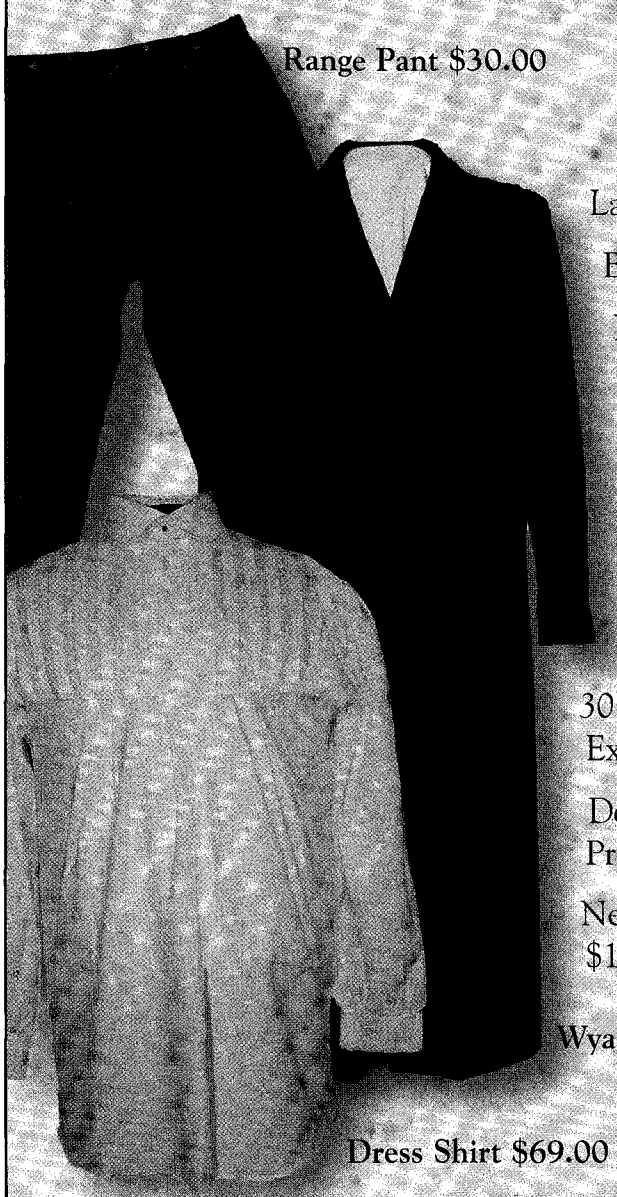

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EXPERIENCE THE OLD WEST

JANUARY

18-19, **High Noon's 13th Annual Wild West Antique Show and Auction:** Mesa, AZ. Over 250 dealers from 25 states and Canada display their finest Western collectibles. Items include bits, spurs, Indian beadwork, textiles, saddles, Hollywood cowboy, gunleather, chaps, photos, advertising, saloon and gambling paraphernalia. **Information:** 310-202-9010 or highnoon.com

Now through Jan. 19, **"Art of Western Living" Exhibit and Sale:** Wickenburg, AZ. The Desert Caballeros Western Museum presents over 500 handcrafted items that embody the spirit of the American West. **Information:** 928-684-2272 or www.westernmuseum.org

29-31 and Feb. 1-2, **Winter Range 2003:** Phoenix, AZ. This year's national Old West shooting competition, encampment and frontier exhibition features a three-day, 12-stage match. **Information:** 480-814-2767 or www.winterrange.com

Now through Nov. 2, **MemoraBILLia: Treasures From Buffalo Bill's Attic:** Golden, CO. The Buffalo Bill Museum and Grave is showcasing the unusual and ordinary items that were part of Buffalo Bill Cody's life. **Information:** 303-526-0744 or www.buffalobill.org

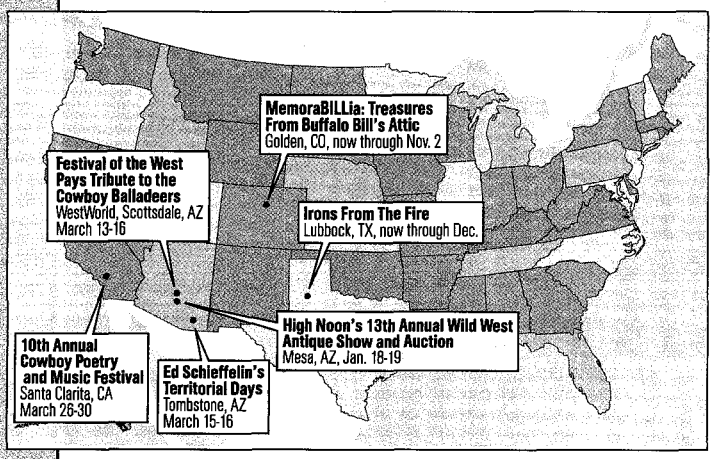
Now through Dec., **Irons From The Fire:** Lubbock, TX. Stories from ranches that were established as early as the mid-1800s are featured in this exhibit of more than 100 branding irons. The exhibit hangs in the DeVitt-Mallet Museum Building and is free from 10 a.m. to 5 p.m. Monday through Saturday and 1-5 p.m. on Sunday. **Information:** 806-742-0498 or www.ttu.edu/RanchingHeritageCenter

Branding irons of the JA Ranch, founded by John Adair and Charles Goodnight in the mid-1870s, will be among many displayed in Irons From The Fire.

– Courtesy National Ranching Heritage Center –

FEBRUARY

15-16, **7th Annual Scottsdale Indian Artists of America Show:** Scottsdale, AZ. More than 100 Native American artists appear by invitation, based on their history as award winners and trend setters. Styles range from traditional to avant-garde. Activities celebrate the food, music, fashion and culture of Native Americans. **Information:** 866-398-2226 or www.indianartistsofamerica.com



Submissions to Western Roundup are welcome. Please send all information and photos at least three months in advance to Western Roundup, P.O. Box 8008, Cave Creek, AZ 85327 or calendar@truewestmagazine.com

10th Annual Cowboy Poetry and Music Festival March 26 - 30

Step back to the 1800s and be surrounded by wooden sidewalks, dirt streets and hitching posts at Gene Autry's Melody Ranch and Motion Picture Studio in Santa Clarita, California. This year's performers include Don Edwards, Riders in the Sky, Ian Tyson, Sons of San Joaquin and poet Baxter Black. **Information:** 661-286-4079, 661-255-4314 or www.santa-clarita.com

– Courtesy Santa Clarita Cowboy Poetry and Music Festival –

MARCH

13-16, **National Festival of the West Pays Tribute to the Cowboy Balladeers:** WestWorld, Scottsdale, AZ. Four days of cowboy fun focused on the American West, with plenty of toe-tapping music, perfect rhyme and meter poetry, fast shootin' hard ridin' cowboys, Western heroes, chuck wagon cookin', great shopping and more. **Information:** 602-996-4387 or www.festivalofthewest.com

14-16, **19th Year Western Antiques and Collectibles Spring Show:** Amarillo, TX. Buy, sell, swap or just look. Items featured are spurs, bits, saddles, chaps, gunbelts and holsters, antique firearms, branding irons, gambling paraphernalia, Western art, old photos, Indian items, U.S. Cavalry items, fur trade relics and more. **Information:** 580-875-3080

Two huge exhibit tents, mountain men, traders, chuck wagons and more offer Festival of the West visitors a unique experience.

– Courtesy National Festival of the West –

15-16, **Ed Schieffelin's Territorial Days**: Tombstone, AZ. This event celebrates Prospector Ed Schieffelin and Surveyor Solon M. Allis' completing the platting of the Tombstone townsite in March 1879. Activities include hose cart races, firemen's ball, mining competition, prospecting displays and an Ed Schieffelin look-alike contest. **Information:** 888-457-3929 or www.tombstone.org

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HARRY CAREY, JR.

Harry Carey

Legendary actor, Harry Carey, Jr. has appeare
including such John Ford classics as *3 Godfat*
She Wore a Yellow Ribbon, *Wagonmaster*, *Rio*
More recently he was in *Tombstone*, and *Last*
His book *"Company of Heroes, My Life as an*
Stock Company" is the most intimate look at Fo
insightful, and brutally honest, it is a rip-roar
book is a treasure, and one to be enjoyed over
illustrated with photographs never before publ
inscribed if desired.

Celebrity artist J. Gordon Ewing has created
series of bronzes. Each will depict a moment in
nine John Ford films in which Harry Carey Jr.
bronze is from *Wagonmaster*. The second, whic
will be from *3 Godfathers*. Each is finished w
brown patina, beautifully highlighted to show t
stand approximately 12 inches high. There will
only 30 castings of each bronze. In additio

Harry Carey Jr. and J. Gordon Ewing have p
commemorate the American Western. This bea
entitled, *"Continuing the Tradition"* depicts a sc
man is taking a moment to pay tribute to his fa
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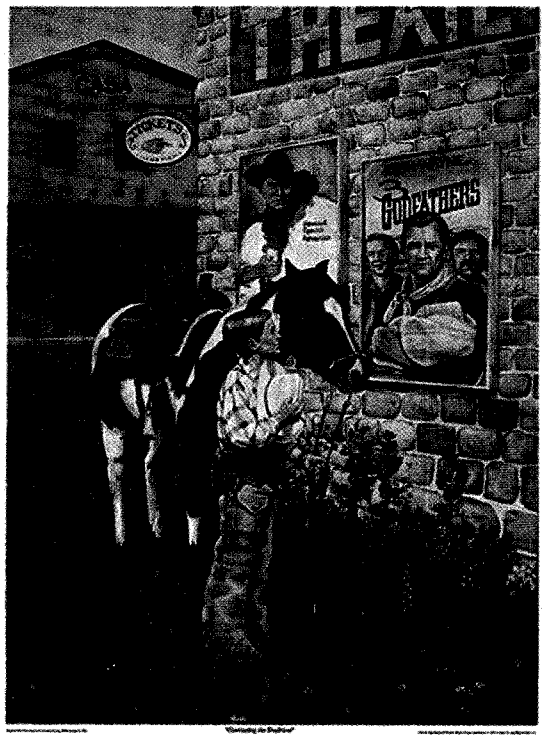

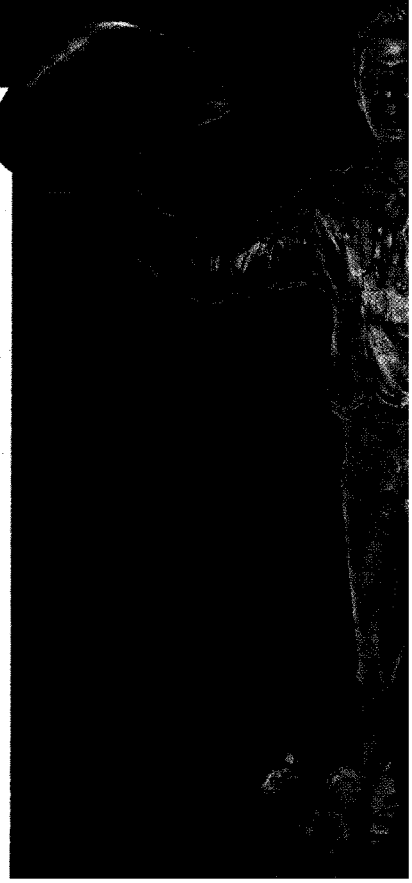

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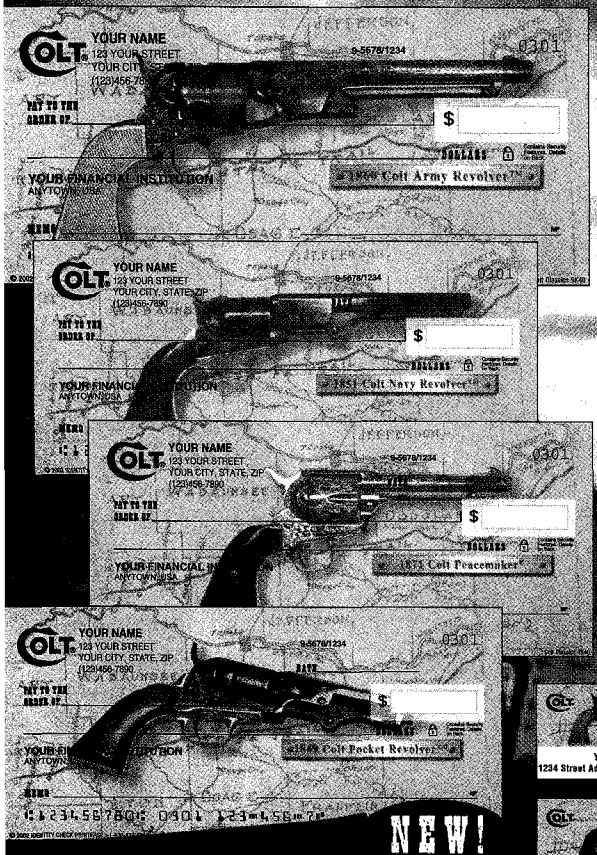

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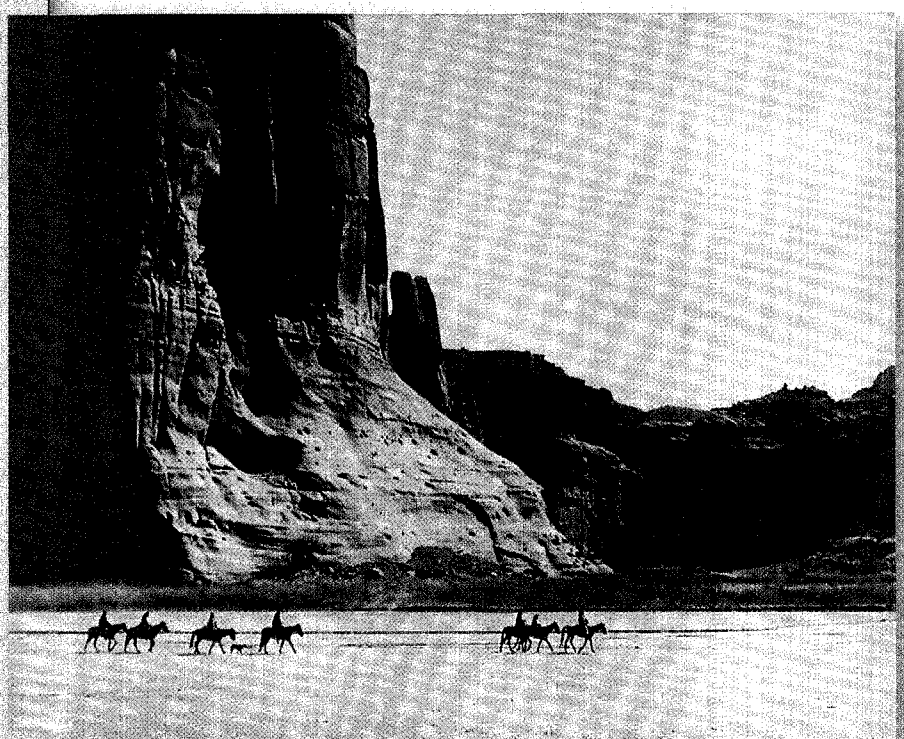
The Photos of Edward S. Curtis

A record of Native America.



Canon de Chelly, Arizona; ***orotone; signed in the image; The Curtis Studio; original Curtis Studio frame with Seattle label affixed to the back; 1904; 11 by 14 inches; $20,315.***

Through his camera flowed intimate photos of a vanishing Native American culture few people in the early 20th century considered worth recording or saving. Edward S. Curtis saw it differently.

From the turn-of-the-century to 1930, Curtis took over 40,000 photos of Native Americans in the Western United States, Canada and Alaska. The trust between a photographer and his subject was undeniable in his work.

On April 18, Christie's New York featured 15 Edward Curtis photos in its photographs auction. Property of a Swiss collector, the selection included a number of orotones, (images printed on glass then backed in gold), each in excellent condition. The auction totaled $2,635,136 and included exceptional turn-of-the-century images.

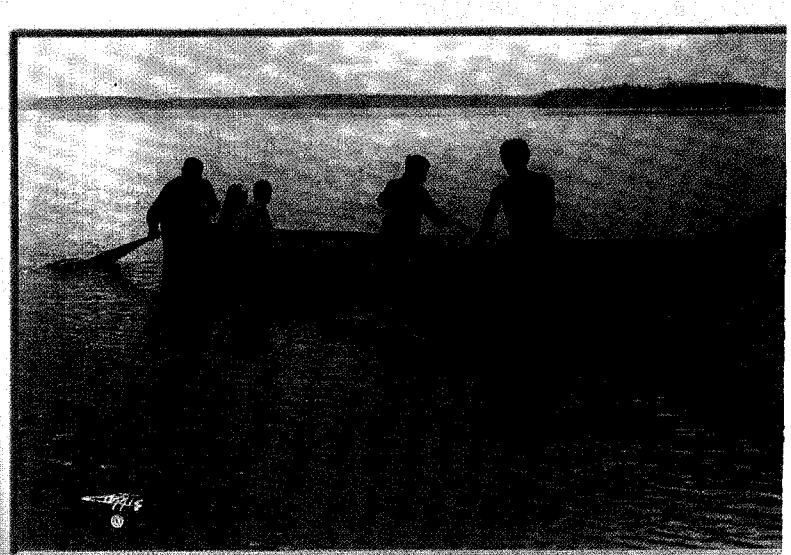
— Rosemary McKittrick

Visit ***www.edwardcurtis.com*** *for more information on Edward Curtis' photos.*

NOTABLE EDWARD CURTIS LOTS INCLUDED

(ALL PHOTOS COURTESY OF CHRISTIE'S)

At the Old Well at Acoma; ***toned gelatin silver print; signed in ink on the recto (front); 1904; 12 1/4 by 16 1/8 inches; $5,975.***



Homeward; ***orotone; signed and copyright insignia in the image; 1898; 13 1/2 by 10 5/8 inches; $9,560.***

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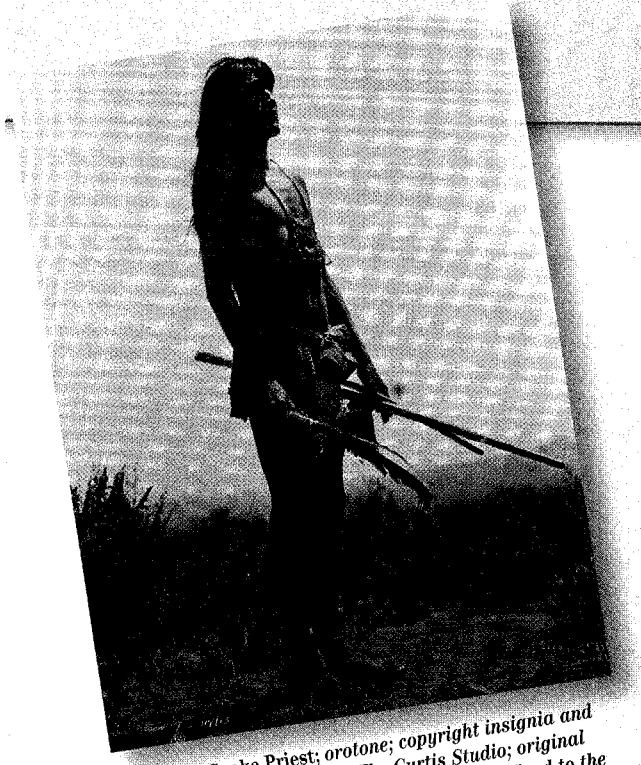
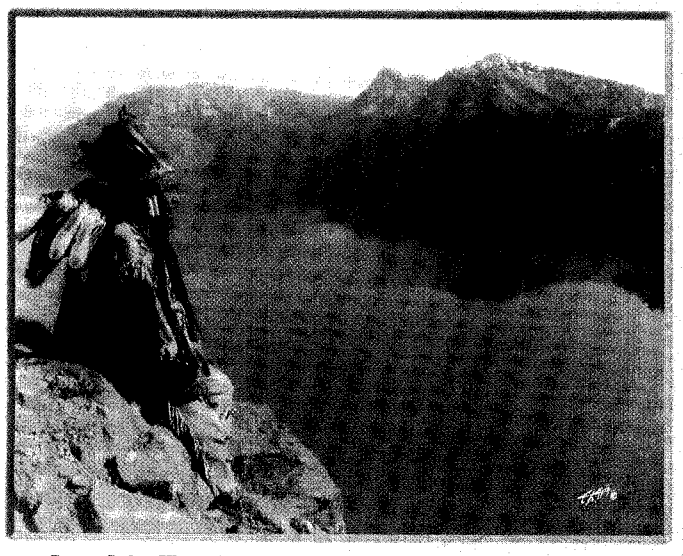


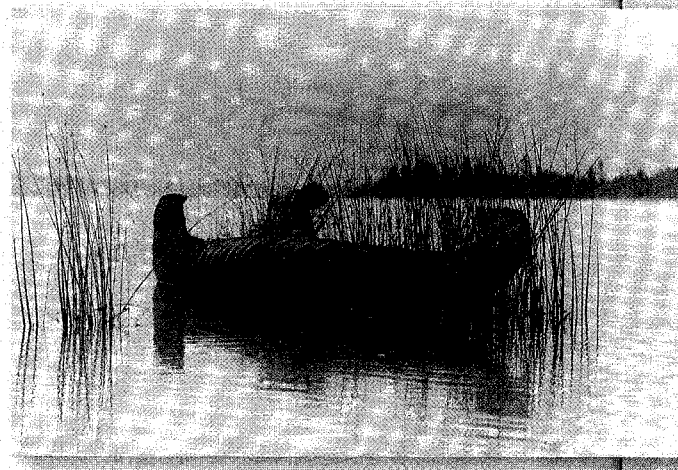
Hopi Snake Priest; *orotone; copyright insignia and signed in the image; The Curtis Studio; original Curtis Studio frame with Seattle label affixed to the back; c. 1900; 10 by 8 inches; $7,768.*

Women in the Desert, Navajo; *orotone; signed in the image; 1905; 17 3/8 by 21 1/4 inches; $33,460.*



Crater Lake, Klamath; *orotone; signed and copyright insignia in the image; 1923; 13 1/4 by 10 1/4 inches; $16,730.*

The Vanishing Race, Navajo; *orotone; signed in the image and in original Curtis Studio frame; 1904; 8 by 10 inches; $8,365.*



Rush Gatherer, Kutenai; *orotone; signed and copyright insignia in the image; The Curtis Studio; original Curtis Studio frame with Seattle label affixed to the back of the frame; 1904; 10 1/2 by 13 1/2 inches; $13,145.*

Upcoming Auctions

March 14-16, 2003
American Indian Art and Artifacts
Allard Auctions
www.allardauctions.com

March 19-22, 2003
Western Art
C.M. Russell Auction
www.cmrussell.org

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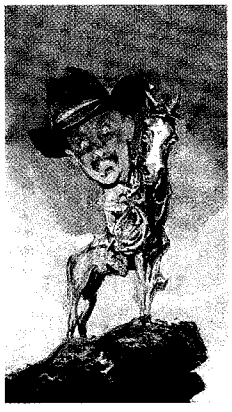
My Lake Mohave Christmas Came Early

Won't be singin' any summertime blues here.



– BBB –

Summer along the lower Colorado River is hot. Come July or August, 123 degrees in the shade is common around Lake Mohave. And that Lake Mohave country is as treacherous as it gets. You can be riding along and suddenly the ground will just open into a canyon or a cliff that takes you hours to get around. Then you look back and you aren't 100 yards from where you started three miles before. But in the back of your mind, there's always that cool blue water that keeps pulling you to get a drink or have a cool dip. So when riding that country, I take every chance I can to get down to the water.

Now you can't get to the water just any old place. There are a lot of spots where you can spit in the lake but you can't get a drink. Ever so often though, you'll find an ancient trail and if you're lucky, alongside it will be a black malapai rock with Indian writing on it. This is how the old fellows marked their streets, so if you find such a rock, you'll know the trail goes all the way down to the river.

Well, I happened to be riding along about two in the afternoon on a summer day, and it was so hot that if I stepped off for a call of nature, I had to leave my hat on the saddle so I didn't blister my butt when I got back on. It had been quite a few miles since I left camp that morning, so when I crossed a faint trail heading down country and a flat black rock with Indian pictures, I couldn't resist. My pony and I plodded along, looking forward to a cool sip of lake water tasting faintly of fish, and perhaps a short swim. The trail took us out on a long flat-topped ridge covered with black shiny volcanic malapai rock that blasted the heat back into my face. To say I was miserable ain't the half of it.

When the trail came close to the cliff's edge, I saw a sheltered cove filled with cool lake water 75 feet below me. That dang lake was so clear I could see fish swimming on the bottom.

Around a point of rock, I saw a houseboat. Probably no more than 10 men in the last 100 years had been on this trail, and these boaters most likely thought they had moored on the moon.

The houseboat had a short fence around the top, right handy for blocking the view from another boat, but not worth a dang for preventing some cowhand from staring straight down from above.

Laying facedown on top of the boat were two of the prettiest and nakedest girls I had ever laid eyes on. Frankly, up 'til that time I had NEVER laid eyes on anything as fine. So, I just had to pull up and appreciate it. The good Lord gives a man a gift every now and then, and I figgered it would be disrespectful not to say thanks. So I did, for about 15 minutes. But it was still hotter than the hind-side of hell, and I was getting choked up. I knew I better get a drink since my pulse was now well over a thousand beats a minute.

I've always been kind of a horse's ass, and a bit of it broke out in me right then. I just couldn't leave those two lovely gals without some kind of good-bye. I thought about whistling to 'em. I thought about jumping off the cliff and swimming over to do it in person. (Actually, I thought about that one a couple of times.) Then I happened to glance down by my feet and there was one of those big black lava rocks about the size of a watermelon. Now this cliff went straight down and I always had good coordination, which was a good thing because if that rock had hit the deck instead of five feet to the side, I am sure it would have sent my sweethearts to the bottom. As it happened, that rock made the biggest splash you've ever seen. I swear that water shot almost all the way up to me, and when it came down, it soaked a couple of the prettiest bare bums a man ever laid eyes on.

So what did they do? They flipped over to see what had happened, and what did they see but little old me looking back at little old them. And if I am lying, I'm dying. They were sure enough worth looking at. I gave them a smile and a wave, and they gave me the finger and a solid cussin'.

Suddenly that hot desert was a pretty cool place. And while I don't believe in Santa Claus, I've got to tell you, on that summer day, Christmas came early in the Mohave.

— Craig Hamilton

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BY R.G. ROBERTSON

RENDEZVOUS

THE RISE OF THE MOUNTAIN MEN

Before the Oregon Trail, before the cattle drives, before Wild Bill Hickok and Wyatt Earp, fur trappers—mountain men—opened the West.

In their heyday they numbered but a few hundred, yet these intrepid frontiersmen penetrated a land known only to the Indians and within 20 years paved the way for all who would follow.

The economic engine that drew men such as Jedediah Smith and Jim Clyman was the beaver, with its fine, barbed underhair that hatters pressed into felt and then molded into hats. Beaver pelts—"fury bank notes" as they were sometimes called—could make a man rich. All he had to do was journey into the unknown, freeze his legs in icy streams while setting his traps and risk losing his scalp to Indians or grizzly bears.

Long Jakes, a romantic image of a mountain man, a breed of adventurer who opened the American West.

– PAINTING BY CHARLES DEAS –

The vanguard of the mountain man era included many members of Ashley & Henry, the fur trapping partnership of William Ashley and Andrew Henry, which was a forerunner of the famous Rocky Mountain Fur Company. Some, like Clyman, were seasoned trappers; many others were simply out-of-work youngsters who entered the business by answering newspaper ads seeking "enterprizing young men" to ascend the Missouri River. Amazingly, the ads attracted many who'd leave their marks in the annals of the fur trade: Tom Fitzpatrick, Jim Bridger, Bill Sublette, David Jackson, and the crème de la crème, Jedediah Smith, who would become not only one of the most famous mountain men but also one of America's foremost explorers.

During his first year on the upper Missouri in 1822, Smith showed his mettle and it probably surprised no one when Ashley chose him as *partisan* (commander) of his own trapping brigade.

In 1823, the Arikaras closed the Missouri to river traffic (see *True West* January 2002, p. 36), which compelled Ashley to send his brigades overland from Fort Kiowa, a trading post belonging to Berthold, Chouteau & Pratte (a.k.a. the French Company) that was located about 25 miles above the mouth of the White River (near Chamberlain, South Dakota).

In late September, Smith's 12-man brigade headed west, following the White. The men walked, since their horses were needed to pack their supplies. Leaving the White, they crossed to the southern edge of the Black Hills, and then dropped into

BUILDING THE AMERICAN WEST

March 26, 1821
Hudson's Bay Company and North West Company merge under the Hudson's Bay name.

Spring-Summer 1821
William Becknell leads a freight convoy from Franklin, Missouri, to Santa Fe, New Mexico, opening the Santa Fe Trail.

August 10, 1821
Missouri enters the Union as the nation's 24th state.

Beaver on the Missouri.

Jacob Hawken makes quality rifles at his 214 North Main Street armory in St. Louis.

1822
Congress abolishes the federal monopoly Indian factory trading system. John Jacob Astor reorganizes the American Fur Company, dividing it into the Western and Northern Departments.

March 9, 1822
Charles Graham receives the first patent for false teeth.

January 3, 1823
Mexico allows Anglos to colonize Texas, provided they are Roman Catholic.

August 10, 1823
Colonel Henry Leavenworth orders his Missouri Legion to shell the Arikaras in reprisal for a recent attack on American trappers.

President Monroe.

December 2, 1823
President Monroe publicly proposes his Monroe Doctrine.

1825
John Stevens operates America's first experimental steam locomotive. St. Louis gunsmiths Jacob and Samuel Hawken form a partnership to manufacture quality rifles.

March 19, 1825
Hudson's Bay Company's managing governor, George Simpson, dedicates the firm's Fort Vancouver at Belle Vue Point on

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THE JAWS OF DEATH

Jedediah Smith mauled by a grizzly bear.

. . . a large Grssely came down the vally we being in single file men on foot le[a]ding pack horses he struck us about the center then turning ran paralel to our line Capt. [Jedediah] Smith being in the advanc he ran to the open ground and as he immerged from the thicket he and the bear met face to face

Grissly did not hesitate a moment but sprung on the capt taking him by the head first pitc[h]ing sprawling on the earth he gave him a grab by the middle fortunately cat[c]hing by the ball pouch and Butcher K[n]ife which he broke but breaking several of his ribs and cutting his head badly none of us having any surgical Knowledge what was to be done one Said come take hold and he wuld say why not you so it went around I asked Capt what was best he said one or 2 [go] for water and if you have a needle and thread git it out and sew up my wounds around my head which was bleeding freely I got a pair of scissors and cut off his hair and then began my first Job of d[r]essing wounds upon examination I [found] the bear had taken nearly all his head in his capcious mouth close to his left eye on one side and clos to his right ear on the other and laid the skull bare to near the crown of the head leaving a white streak whare his teeth passed one of his ears was torn from his head out to the outer rim after stitching all the other wounds in the best way I was capabl and according to the captains directions the ear being the last I told him I could do nothing for his Eare O you must try to stich up some way or other said he then I put in my needle stiching it through and through and over and over laying the lacerated parts togather as nice as I could with my hands

–James Clyman, *Journal of a Mountain Man* (Mountain Press Publishing Company).

A Tight Fix, *Arthur F. Tait.*

A Fight for Life, *Otto Sommer.*

The Great American Hunter & Trapper, *S.E. Hollister.*

Once ranging across much of the American West, grizzly bears were a formidable foe for Indians and mountain men alike.

– True West Archives –

the Powder River basin. Hoping to winter among the Crow Indians, Smith dispatched Edward Rose, a seasoned trapper of mixed parentage, to find their camp.

Five days later, the brigade was moving single file through a brushy bottom when it surprised a giant grizzly, which attacked Smith, nearly ripping off his scalp. Before the other trappers could kill the bear, it disappeared into the brush. Using a needle and thread, Clyman stitched the *partisan* back together (see above sidebar for Clyman's firsthand account).

After Clyman finished his needlework on Smith's head, the *partisan* mounted his horse and rode about a mile to a small stream where the men made camp. Never one to abide sitting around, Smith allowed himself only 10 days to heal before insisting the brigade move lest it be caught by the coming

1821-1840

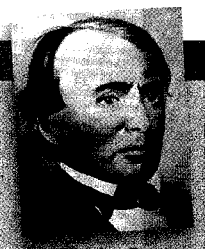
the north side of the Columbia River (across from Portland, Oregon).

July 1, 1825
About 120 fur trappers assemble for the first mountain man rendezvous.

October 26, 1825
The first boats to travel the Erie Canal depart Buffalo, New York, arriving in New York City on November 4.

Summer 1826
William Ashley bows out of the fur trade, selling his interest to Jedediah Smith, David Jackson and Bill Sublette. Their partnership is the forerunner of the Rocky Mountain Fur Company. Thomas Jefferson and John Adams die on July 4.

1827
Astor hires Bernard Pratte & Company, co-owned by Pierre Chouteau, Jr., to manage the American Fur Company's Western Department. The American Fur Company absorbs the Columbia Fur Company into its Western Department as the Upper Missouri Outfit, managed by Kenneth McKenzie.



Charles Bent.

March 26, 1827
German composer Ludwig van Beethoven dies.

May 1827
Colonel Henry Leavenworth establishes Cantonment Leavenworth (eventually renamed Fort Leavenworth) on the Missouri River (today's Eastern Kansas).

1828
Charles Bent forms a trading partnership with his brother, William. Their firm is the forerunner of Bent, St. Vrain & Company.

July 4, 1828
The first U.S. passenger railroad, the Baltimore & Ohio, begins laying track.

Spring 1829
Buffalo robes, dressed by Indian women, sell for $3.00 each in Eastern markets. The American Fur Company ships about 25,000 robes to meet the demand.

Fall 1829
The American Fur Company begins construction

Mandan Indians in buffalo robes.

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winter. For the remainder of his short life (he was killed by Comanches on the Santa Fe Trail in 1831), Smith wore his hair long to cover his scars.

The Crows welcomed Smith's brigade to their camp, set in a protected valley off Wyoming's Wind River (probably near Dubois). The Indians' hospitality was also shared by another Ashley brigade, which was commanded by John Weber, a former Danish sea captain.

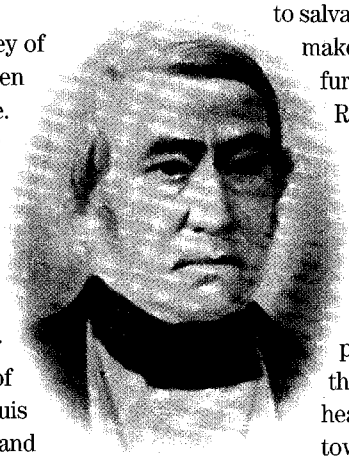
By February 1824, Smith was itching to leave. Outfitted with horses from the Crows, he and his brigade headed west toward the Continental Divide. Heavy snow soon stopped their progress below Union Pass in the Wind River Mountains, forcing a retreat to the Crows' camp. After the trappers returned, the Crows told Smith about another pass a bit south of where he had failed. Although this time Smith's men nearly starved from a lack of game, they succeeded in crossing the Continental Divide on a grade that would eventually prove gentle enough for wagons and play a critical role in America's Westward expansion—South Pass. Others had used South Pass before Smith, but historians credit him for making it known to the public.

Jedediah Smith.

–True West Archives –

West of the Wind River Mountains, in the valley of the Seeds-kee-dee (now known as the Green River), the trappers found a beaver paradise. Smith split his brigade into two groups for trapping, taking command of one and putting the other under Tom Fitzpatrick. The parties agreed to rejoin just east of South Pass on the upper Sweetwater River in mid-June.

After harvesting numerous beaver pelts, Fitzpatrick, Clyman and the rest of their company reached the rendezvous site ahead of Smith's. Wanting to send their furs back to St. Louis via boat rather than pack horses, Fitzpatrick and Clyman rode down the Sweetwater about 15 miles to see if the river was navigable. Telling Clyman to scout farther downstream and wait, Fitzpatrick returned to the main camp. By now, Smith's brigade had arrived. Leaving Fitzpatrick in charge of making a bull boat (buffalo hides stretched over a willow frame), Smith rode east to fetch Clyman. Reaching the confluence of the Sweetwater and North Platte Rivers, the *partisan* found Clyman's camp, but no sign of the trapper, merely fresh tracks from a large Indian war party. Figuring that Clyman's scalp was now decorating some warrior's lodgepole, Smith turned back up the Sweetwater to deliver the bad news.



Tom Fitzpatrick.

– Courtesy University of Nebraska Press –

By now snowmelt in the Wind River Mountains was increasing the Sweetwater's flow by the hour. Taking along two helpers, Fitzpatrick launched the bull boat and its load of pelts, allowing Smith and the rest of the brigade to continue trapping. Fitzpatrick's instructions were to deliver the furs to William Ashley and then lead him back to the mountains with supplies. The plan called for Ashley's pack train to rendezvous the following summer with the brigades of Smith and John Weber (plus Ashley's other trappers who were operating around the mouth of the Bighorn River in central Montana) on the Green River or one of its tributaries.

The scheme nearly fell apart when Fitzpatrick's bull boat sank either at a treacherous rapid on the Sweetwater called Devil's Gate or (more likely) in the upper North Platte River. Fitzpatrick and his companions lost two of their rifles and all of their ammunition, but did manage to salvage most of the furs. Unable to kill more buffalo to make another boat, they dug a hole and cached the furs and then started walking toward the Missouri River.

Hungry, but no worse for wear, Fitzpatrick and his two men eventually reached the U.S. Army's Fort Atkinson (north of Omaha, Nebraska). Imagine their shock at seeing Jim Clyman, who had arrived just 10 days earlier.

Clyman had slipped away from the Indian war party that Smith assumed had killed him. Figuring the Indians had wiped out the brigade, Clyman had headed east on foot, following the North Platte toward the Missouri River and safety. He had no way of knowing that Fitzpatrick would soon follow in his footsteps.

Happy to know Clyman was still alive, Fitzpatrick penned a letter with Jedediah Smith's instructions to William Ashley in St. Louis, asking Ashley to meet him at Fort Atkinson with supplies for the brigades that were still in the mountains. Fitzpatrick then borrowed horses and he and the other trappers headed back to retrieve the cached furs.

BUILDING THE AMERICAN WEST

Chief Black Hawk.

of Fort Union just above the Missouri River's confluence with the Yellowstone.

1830
While at sea, inventor Samuel Colt comes up with the concept of a revolving firearm.

April 6, 1830
Joseph Smith founds the Mormon Church in Fayette, New York.

1831
Network that frees slaves is dubbed the "Underground Railroad" after steam railroads.

1832
The Black Hawk War in Illinois and Wisconsin drives the Sauk and Fox tribes west of the Mississippi River.

Steamboat Yellow Stone.

March 26, 1832
The American Fur Company's steamboat, Yellow Stone, departs St. Louis for the upper Missouri, eventually reaching Fort Union, just above the mouth of the Yellowstone River. Among her passengers is artist George Catlin.

May 5, 1832
Congress appropriates $12,000 to vaccinate Indians along the Missouri River from smallpox, but bureaucratic indifference and prejudice doom the project to failure.

July 18, 1832
Atsina (a.k.a. Gros Ventre) Indians and members of the Rocky Mountain Fur Company clash in Pierre's Hole (Teton Valley, in Eastern Idaho), following the annual mountain man rendezvous.

November 12-13, 1833
The Leonid meteor shower excites Indians on the Great Plains.

June 1834
John Jacob Astor sells his interest in the American Fur Company. On June 1, fur trader William Sublette chooses a site on the Laramie River for

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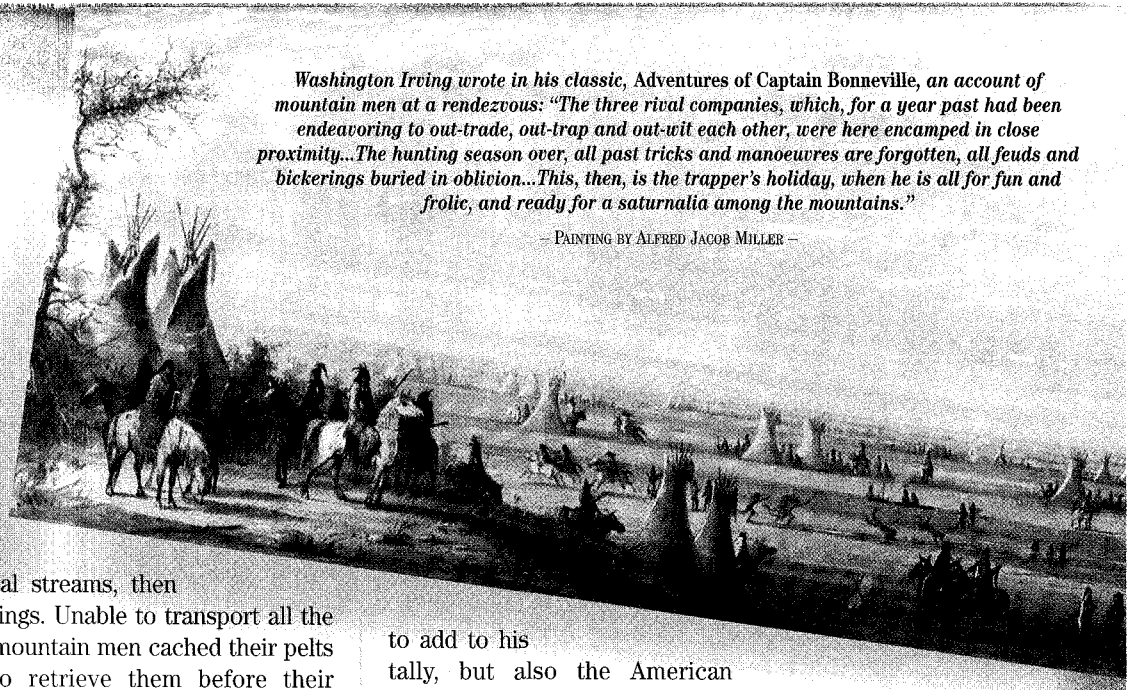


Washington Irving wrote in his classic, Adventures of Captain Bonneville, *an account of mountain men at a rendezvous: "The three rival companies, which, for a year past had been endeavoring to out-trade, out-trap and out-wit each other, were here encamped in close proximity...The hunting season over, all past tricks and manoeuvres are forgotten, all feuds and bickerings buried in oblivion...This, then, is the trapper's holiday, when he is all for fun and frolic, and ready for a saturnalia among the mountains."*

– Painting by Alfred Jacob Miller –

Oregon Territory

While Fitzpatrick struggled to deliver his cargo of pelts, Jedediah Smith and the remainder of the brigade had re-crossed South Pass and renewed their quest for beaver. Keeping together as much as possible for security from Indians, the trappers would separate into two-man teams to work individual streams, then rejoin and move to fresh pickings. Unable to transport all the fur they were harvesting, the mountain men cached their pelts along the way, intending to retrieve them before their rendezvous with Ashley. Game was no problem as long as they had ammunition. Knowing that the Hudson's Bay Company was operating out of Flathead Post on the Clark Fork River (in Western Montana), Smith decided to trap his way north and purchase supplies from the British. For collateral, he would use beaver pelts.

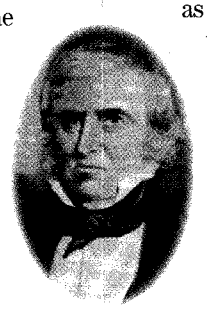
The Oregon Territory, which included the present states of Oregon, Washington, Idaho and parts of Montana and Wyoming, had been jointly administered by Great Britain and the United States since 1818. But in reality, it was a fiefdom of the powerful Hudson's Bay Company. Smith's decision to enter the British realm had a lot of subplots: he needed supplies, yes, but he certainly was eager to get a firsthand look at the British operation the Americans hated, and he, of course, wanted to make off with as much of their bounty as he could wrangle.

In late summer 1824, the seven-man brigade reached Southeast Idaho (near Blackfoot) where it found signs that other trappers had recently worked the area. Soon the Americans came across a party of Iroquois trappers who were members of a large Hudson's Bay Company trapping brigade headed by Alexander Ross. The Iroquois had separated from Ross' main party to trap the tributaries of the Snake River and had recently had a run-in with the Shoshonis. Wanting protection, the Iroquois paid Smith 105 beaver pelts—all they had—to escort them back to Ross.

When the Americans and Iroquois met up with the Hudson's Bay brigade, Ross wasn't pleased. Not only had Smith garnered furs Ross had hoped to add to his tally, but also the American presence meant the Hudson's Bay Company no longer held a trapping monopoly in the Oregon Territory. Unwilling to murder Smith's party and perhaps rekindle another war between the U.S. and Great Britain, Ross allowed Smith to accompany him to Flathead Post—six log huts—which they reached November 26, 1824. The Hudson's Bay factor (trading post commander) was no happier to see the Americans than Ross, but he didn't allow that to stand in the way of business. The factor sold Smith the supplies he needed—paid for in pelts—but at a highly inflated price.

On December 20, less than a month after it had arrived, the Hudson's Bay brigade departed the trading post under its new leader, Peter Skene Ogden. The party included 59 men, 30 Indian women, 35 children, 61 guns, 268 horses and 352 traps. Smith's small brigade followed a couple of days later, loosely attaching itself to the much larger Hudson's Bay outfit for security from Blackfoot war parties, which ranged as far south as the Snake River. Throughout the winter and into spring, the two brigades leapfrogged each other as they strived to clean one stream after another of its beaver.

Sometime that spring, the rival trappers reached Cache Valley (in Northern Utah), where Smith again teamed up with John Weber's brigade, which had wintered there. Upset that the loathed British had invaded what the Americans regarded as their exclusive domain—they were actually below the 42nd parallel, and therefore, on Spanish soil, but no one seemed to notice—a number of Weber's men, led by Johnson Gardner, rode to the Hudson's Bay camp and persuaded many of



Peter Skene Ogden.

– True West Archives –

1821-1840

his new trading post, Fort William; the post eventually becomes Fort Laramie.

1849 drawing of Fort Hall.

Samuel Colt.

Santa Anna.

July 15, 1834
Fur trader Nathaniel Wyeth begins constructing Fort Hall alongside the Snake River in Eastern Idaho.

Autumn 1834
Delmonico's restaurant in New York City offers a three-course meal for 12¢.

November 24, 1835
Texas legislature authorizes the formation of Ranger companies to protect the frontier.

December 29, 1835
The Cherokees are compelled to cede their land in Georgia.

February 25, 1836
Samuel Colt patents a forerunner of his Colt Paterson revolver.

March 2, 1836
Texas declares its independence.

March 6, 1836
Mexican forces commanded by Santa Anna overrun the Alamo after a 13 day siege.

March 19, 1836
Comanches attack Fort Parker, Texas, stealing nine-year-old Cynthia Ann Parker.

April 21, 1836
Texans led by Sam Houston defeat the Mexican Army at San Jacinto.

July 4, 1836
Narcissa Whitman and Eliza Spalding become the first white women to cross the Continental Divide at South Pass.

May 27, 1837
James Butler Hickok is born in Troy Grove, Illinois.

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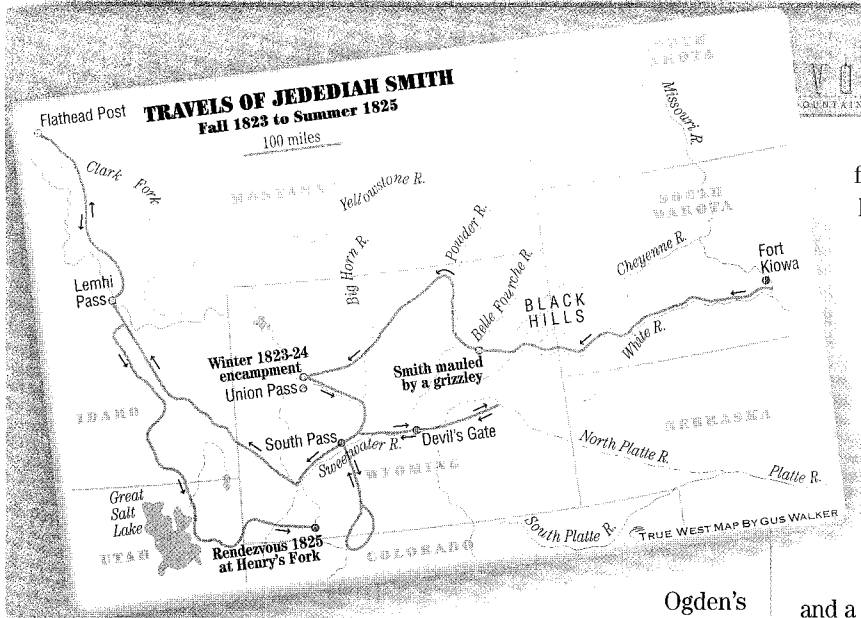


Ogden's free trappers (men not trapping for wages) to defect, saying Ashley would pay them eight times more for their furs than would the Hudson's Bay Company. Heaping injury on insult, those who defected brought their pelt inventories, robbing Ogden of what he had hoped would be a successful trapping season. Fearing that his entire brigade could desert, Ogden fled north, leaving the field to the Americans. All together, the British lost 23 free trappers (some reports say 29) and 700 furs.

RENDEZVOUS

Meanwhile, William Ashley had acted on Tom Fitzpatrick's letter requesting that he bring supplies to Fort Atkinson so Fitzpatrick could lead him to the summer rendezvous with the trapping brigades. But Ashley's joy over the news of Smith's successful fur harvest was dampened when Andrew Henry unexpectedly quit their partnership. Determined to go it alone, Ashley recruited more trappers, assembled a store of trade goods and horse packers and headed up the Missouri River, reaching the army post on October 21, 1824. Five days later, Fitzpatrick arrived, having retrieved the pelts he had cached following the sinking of his bull boat. By early November, Ashley and his 25-man party with their 50 pack horses were underway. In addition to Tom Fitzpatrick and Jim Clyman, the group included Robert Campbell and James P. Beckwourth, two other individuals destined to leave their mark on the era of the mountain man.

By the end of June 1825, 120 trappers had assembled on Henry's Fork of the Green River (in Southern Wyoming) for the first mountain man rendezvous. In addition to renewing old friendships—imagine Jedediah Smith's reaction to learning that Jim Clyman was alive—the men held shooting and knife-throwing contests, wrestling matches and foot races. The seeds of the future rendezvous celebrations, which have added so much color to the mountain man era, were sown in the first one. But alas, Ashley had failed to bring the one trade item that would have turned the gathering into a bacchanalia—liquor. It was a mistake that would never again be repeated.

On July 1, the trappers swapped their hard-earned beaver pelts for gunpowder, lead, sugar, coffee, tobacco, shaving soap (most Indian women preferred clean-shaven suitors), trade beads, blankets, fishhooks and a host of other truck to see them through the coming year. Having lost Henry as a partner, Ashley needed someone to represent his interests in the field. The choice was easy: Jedediah Smith.

On July 2, Ashley and Smith assembled their entourage of packers and began the long trek to St. Louis. The rendezvous resupply had been a success. It allowed the trappers to remain in the mountains rather than have to sacrifice an entire trapping season by taking their furs to the Eastern markets. The men paid for their trade goods with beaver pelts, valued the first year at $3.00 per pound. Ashley not only earned a profit on the furs that he would sell in St. Louis—that year he returned with nearly 9,000 pounds of pelts worth upwards of $50,000—but also on the trade goods, which he marked up 200, 500, even 1,000 percent above their cost in St. Louis.

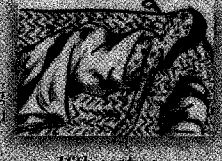
During the next 15 years, increasing numbers of trappers would flock to the mountains, lured not only by adventure but also by the promise of wealth. Few would prosper. Some such as Robert Campbell and Bill Sublette would give up the trapper's life and become traders, seeing that they could earn a far greater return by brokering beaver and trade goods—including liquor—between the fur brigades and St. Louis. The era of the mountain men lasted but a generation, yet its imprint on the history of the American West exists to this day, helped in large part by the summer revelries that have come to be known as rendezvous.

★

—**R.G. Robertson** is the author of *Competitive Struggle: America's Western Fur Trading Posts, 1764-1865.*

1821-1840

June 19, 1837
The steamboat St. Peter's, infected by smallpox, reaches Fort Clark, launching an epidemic that all but destroys the Mandans.


16th-century smallpox illustration.

June 20, 1837
Queen Victoria succeeds to the British throne at age 18.

September 1, 1838
William Clark dies at the age of 68 in St. Louis, Missouri.

October 1838
Upward of 16,000 Cherokees are forcibly removed from their Georgia homes and escorted to the Indian Territory (now Oklahoma) on the Trail of Tears.

1839
Pierre Chouteau, Jr. & Company, a successor firm to the American Fur Company, ships 45,000 buffalo robes to Eastern buyers. The following year, the shipment increases to 67,000. The Republic of Texas begins ordering Colt Paterson revolvers from Samuel Colt.

Trail of Tears.

July 1840
Final rendezvous is held on the Green River (Wyoming), ending the mountain man era.

Pierre Chouteau, Jr.

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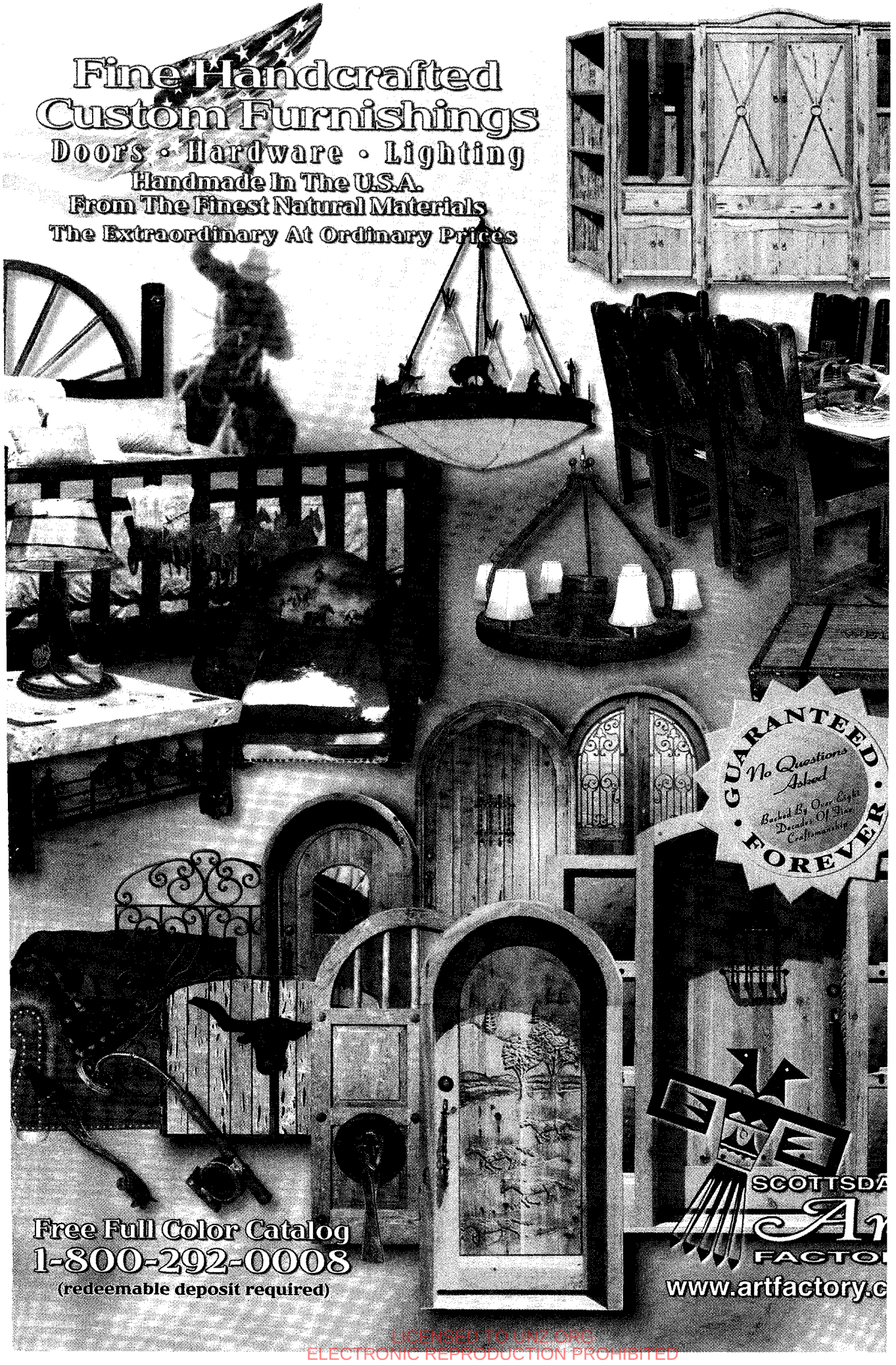

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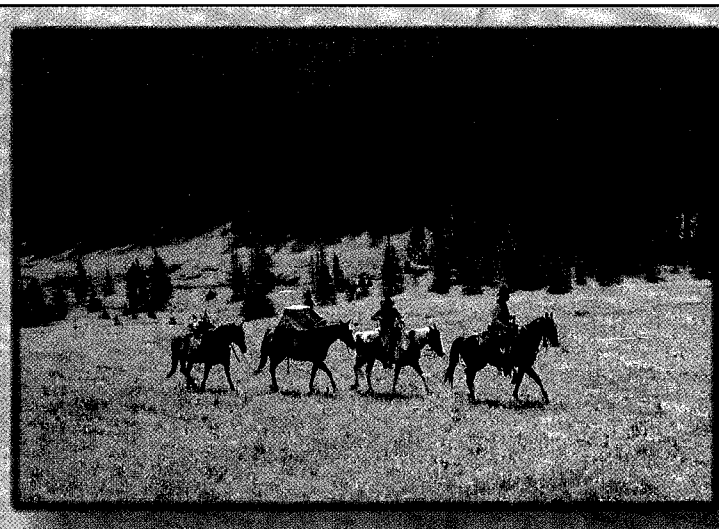

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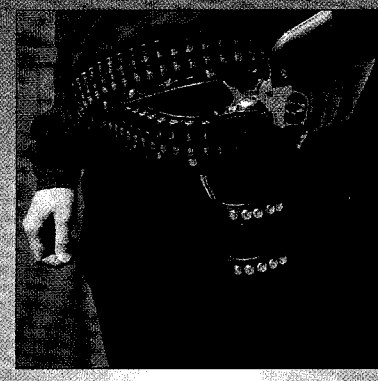

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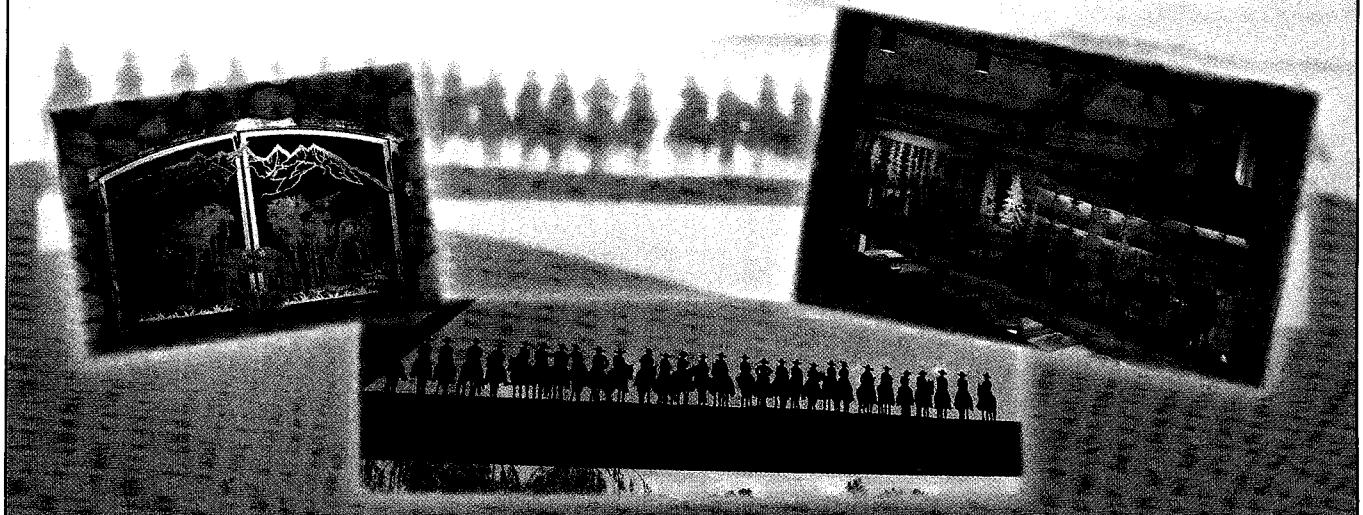

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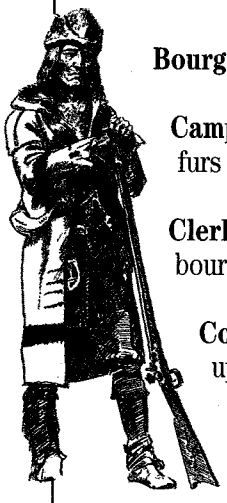
BY R. G. ROBERTSON

Mountain Man Lingo

Trapper talk.



The Trapper ***from the Mackay Collection, 1901.***

– COURTESY MONTANA HISTORICAL SOCIETY –

Bourgeois: American trading post commander.

Camp tenders: Fur company employees who cooked and cared for the furs harvested by company trappers.

Clerk: Second in command to a trapping brigade partisan, trading post bourgeois or a factor.

Cordelle: Rope (usually attached to the mast) used to tow keelboats upriver.

Engagé: A fur trapper or trading post laborer who worked for wages.

Factor: A trading post commander working for the North West or Hudson's Bay Companies or the trader at an American Indian factory (government-run trading post).

Foofuraw: Ribbons, beads, bells or other gewgaws that trappers gave as presents to Indian wives or used to purchase sexual favors from Indian women.

Hivernan: Mountain man or trading post employee who had spent at least one winter in the wilds. Hivernans considered themselves superior to mangeurs de lard.

Mangeur de lard: Greenhorn trapping recruits or trading post employees who had never wintered beyond the mouth of the Platte River. The French term means "eater of pork," someone who eats hog instead of buffalo as did a true mountain man.

On the Prairie: Something—usually liquor—given free of charge.

Partisan: Commander of a trapping brigade.

Plew: A beaver pelt.

Trapping brigade: A party of trappers, numbering anywhere from eight to 100 or more, traveling together for security. The men would separate into small trapping teams to work individual streams, then rejoin to move to a different area.

Voyageur: Any man working on a riverboat (other than a steamboat) in the fur trade.

MAKING BEAVER HATS

Beaver top hat dated 1[illegible] colonial [illegible].

– [illegible] –

After a beaver was trapped and skinned, the trapper, his Indian wife or a trapping brigade camp tender cleaned the flesh off the pelt and stretched it on a willow frame to dry. Dried furs were then compressed in [illegible] bales for transport and sale to Eastern or European hat makers.

Beaver pelts contain long guard hairs and soft, barbed underhair. Hatters first removed these guard hairs and then shaved off the underhair. After placing a mound of underhair on a workable (the amount depending on the hat style and size), the hatter twanged it with a bowstring to spread the hair evenly, which enabled its microscopic barbs to hook onto one another, forming a "bat."

Multiple bats were then layered with wet cloths, from which the bats absorbed moisture. Next, the hatter joined two bats into a "hood" (hat body) and then boiled it for six to eight hours, which made the "hood felt" tight and compact. After boiling, the hood was placed on a wooden mold and shaped into a hat, be it a Continental tricorn, Navy cocked hat, Wellington, Dorsay or Regent.

If properly cared for, a beaver hat could last a lifetime or longer.

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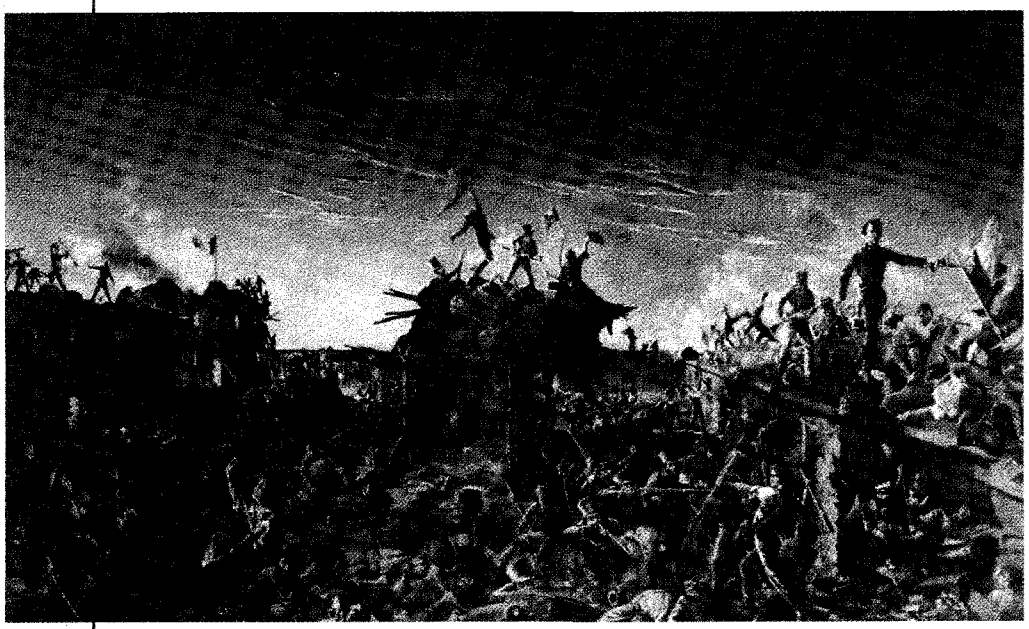
By Jana Bommersbach

The Alamo

When so many gave everything in a losing cause.



Alamo defenders entered the mission with hope. They were heroes to fight for Texas independence, but none truly thought reinforcements would fail to save the day.

– Painting by Henry McArdle –

If a single word could define American bravery and grit, could signify the American spirit of defiance, that word would be "Alamo."

It was the unlikeliest place to carry such weight in American history and to stand so unparalleled in Texan lore: A tiny Spanish mission already over 100 years old in San Antonio that was built for prayer, not battle. An outpost seen as so inconsequential to the emerging Texas—then a state of Mexico but longing to belong to the United States—that two of its heroes were within its walls because they had been sent to blow it up.

But all these years later, what happened at the Alamo over 13 days in the cold February and March of 1836 remains a shining moment in the American character.

Historian Lon Tinkle called it *13 Days to Glory* in his compelling book on the siege of the Alamo.

This conflict, of course, had been years in the making as Texas found itself in dispute with the governments to both its south and its north: The United States wouldn't take it and the Mexicans wouldn't let it go.

Many Americans thought Texas had been included in the 1803 Louisiana Purchase, but that was a fluke, since Spain, not France, controlled Texas. Then in 1819, the United States signed a treaty with Spain, taking Florida in exchange for giving up any claim to Texas.

You can imagine the howls over that decision. Come 1822, Mexico finally gained its independence from Spain, but Mexico had no interest in giving up Texas and twice rebuffed American offers to buy it. But Mexico made a concession that would be its undoing—it welcomed American settlers who would live under Mexico's laws. Stephen F. Austin led settlers to the new country and in just 15 years, they did remarkable things: blunted the Native Americans who had long vexed the Spanish and Mexicans, attracted 30,000 Anglo-Americans and made the land produce like never before.

Mexico quickly saw the threat of land-hungry Americans, which one Mexican newspaper called a parasite that "devours Mexican entrails," while another decried the "fanatical intolerance" of Americans for non-whites. In 1830, amidst these public concerns, Mexico prohibited further immigration. By then, it was too late. There were too many settlers; they were too successful; they held title to too much land. When the government in Mexico City imposed taxes on Texas produce, but didn't even dignify Texans with their own state (making them share statehood with Coahuila), the Texans viewed it very much as the early colonists had viewed the tea tax that led to the Boston Tea Party.

And then Santa Anna became President of Mexico and turned into a despot, dissolving the legislatures, abandoning the 1824 constitution and making it clear he'd never let Texas go. (When Stephen Austin went to Mexico City to appeal for statehood, he was not only rebuffed, but thrown in a Mexican prison for 18 months. He was released just six months before the Alamo siege. Santa Anna believed Austin would be so intimidated by his imprisonment, he would advise submission to Mexico, which shows the general was a lousy judge of character.)

It was obvious what had to be done, and when the Texans started fighting back, they showed themselves to be one helluva ragtag army. They took the Alamo in December 1835 by defeating Santa Anna's brother-in-law, General Cos. In losing it three months later, they would usher in Texas independence.

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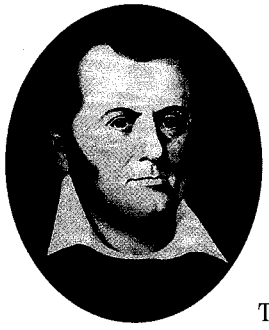

Sent by Sam Houston, James Bowie (top) and William Barret Travis were to "destroy the fortifications of the city" and decided against it. In their eyes, the Alamo was the "key to Texas."

– True West Archives –

From Washington-on-the-Brazos, as Texans optimistically called their capital, two men were sent to the Alamo with the express purpose of blowing it up. One was Jim Bowie, commanding a group of volunteers. The other was Lt. Colonel William Barret Travis, of the Texas Army. The two men would agree on almost nothing over the next couple of months, but they did agree not to destroy the crumbling mission that they saw as the "key to Texas."

The 27-year-old Travis was a young buck eager to make his mark. He was a lawyer who had abandoned his wife and children in Alabama but now was newly engaged and had custody of his young son. He saw himself as the true commander at the fort, being its only real officer. But he didn't command the loyalty of the volunteers, who voted to put Bowie in charge, and so the uncomfortable—and mostly unworkable—compromise was that they would equally hold command.

Travis saw Bowie as a naive drunk. Travis refused to believe Santa Anna would advance on the Alamo in the middle of winter. He was under the mistaken impression that the dried grasses would never feed Santa Anna's horses. When Bowie explained that horses preferred the dried winter grass, Travis looked at him as if he were an idiot. Nor did Travis respect that Bowie had an intimate knowledge of Mexican culture and life, seeing him suspiciously as a "Mexican lover."

The 40-year-old Bowie was a widower by then, having lost his small children and loving wife to the plague. She had been such a beautiful woman, this "Castilian lady" from one of Mexico's fine old families. He was still heartsick and still looking for a grounding. He stayed "roaring drunk" most of the time, either by choice or grief. He was also sick, perhaps with tuberculosis, although he'd never admit it, but the racking cough gave him away. Bowie was best known for wielding his knife, but his personal claim to fame was that he held title to a million acres of Texas land. He had come to the Alamo to protect his empire. He resented the young, wet-behind-the-ears Travis trying to tell him what to do and ignoring his sage advice.

These two men would become legends because of the Alamo. Some historians argue that they might not have been remembered for much without it.

The third legendary figure from this saga would have been famous even if he hadn't died at the Alamo. He was perhaps the best of the 182 men who would fall at the hands of an enormous army commanded by a vain man who considered himself The Napoleon of the West.

Davy Crockett was already a national legend when he arrived with his glib tongue, coonskin cap and "Old Betsy" rifle. By then, he'd already served in the Tennessee Legislature and the United States Congress and was a darling of the media that hung on his homespun stories. He took to calling the advancing general "Santy Anny," and vowed his men would hold whatever position he was given.

The Mexican Army showed up the morning of February 23, 1836. It was a balmy 60-degree day. Bowie wasn't too surprised to see them. Travis was stunned. For hours that morning, there had been a strange sound in the Plaza of the surrounding town. "A low rumble at first, hardly more than a whisper, it had grown in intensity to a roar, until it rattled in the ears and jolted the dreams of all who heard," Tinkle writes. It was the sound of the Mexican families leaving town, the same families that had danced and drunk and eaten the last few nights with the soldiers and volunteers in one fandango after another. There'd been George Washington's birthday to celebrate and when another excuse didn't manifest itself, life to celebrate. But now, through the hangovers, came the sound of all those creaking wheels and cries of oxen as the Mexicans left, wondering why in the world the Texans were staying.

Whether Davy Crockett died fighting, or was captured and executed by Santa Anna's men, is still hotly debated.

– True West Archives –

As the civilians left, Santa Anna camped nearby with an army of 1,500 (including hundreds of pack mules, 300 two-wheel carts, and a crate of prized fighting cocks for entertainment).

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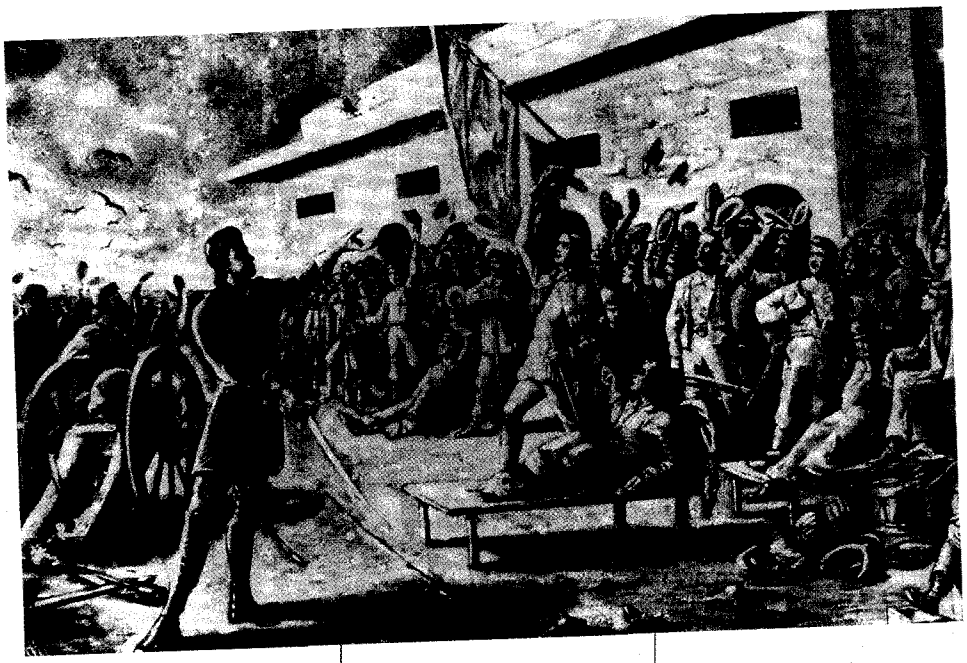

One of the most mythologized images of the Alamo. We now know this never happened—not only because Zuber, the original tale teller, admitted his story was false. Logically, it made no sense. Why would Travis draw the line and drain his men of hope?

– Courtesy Daughters of the Republic of Texas Library –

Travis immediately sent a messenger to get reinforcements. There were other armies nearby—Colonel James Fannin had more than 400 men not far away in Goliad. Surely, help was on its way, as nearby a sea of red and blue Mexican uniforms practiced maneuvers.

But there never would be reinforcements. Fannin would decide the Alamo was doomed, so there wasn't anything to do. Texans gathered at the makeshift capital were declaring independence and celebrating Sam Houston's birthday, which was no accident. Other Texans wanted to rush to the aid of the Alamo, but Houston convinced them not to go and instead stay to create the framework of government. He would later say it was the hardest decision he ever made, but history isn't sure he was sincere. Tinkle seems to think the man was so self-centered, the birthday celebrations were more important than the men fighting against impossible odds at the Alamo.

For 12 days, Santa Anna's men shot their cannons at the old fort, sniped at the men inside and for 12 days not a single casualty was suffered inside the Alamo.

Among the legends from those days is the one that says Travis took his sword and drew a line in the dirt. "I now want every man who is determined to stay here and die with me to cross the line." It's said that every man but one crossed that line; that Bowie was carried over the mark on his sickbed cot. But while it's a great story—and there's evidence Travis did give his men a pep talk—the source of the line-in-the-sand eventually admitted he had made it up.

"Travis had watched helplessly the ebb of spirits in his men as the Mexican night sorties and cannonade had wrecked their nerves and sleep for almost two weeks," Tinkle writes about the 13th day. "Morale was not low, but sheer fatigue had left the men hollow-eyed and testy. On the first few nights, the exhilaration of danger and the hope of early relief had cancelled out weariness. The 182 men guarding an expanse which required a thousand for properly rotated watches all felt they could get what rest they needed and restore their stamina once General Fannin and his four hundred men got there. It was only as hope dimmed that the nights began to seem endless. Will power alone kept eyes open, senses alert. They had no coffee in the Alamo; whatever other stimulants they might have salvaged had long since been consumed."

Santa Anna, having himself a honeymoon with a town beauty, was well aware of the conditions inside the Alamo. That's why he stopped shelling the afternoon of the 12th day—giving the "lawless foreigners," as he saw them, a time to sleep. He knew that before they awoke, he would have his men on the move. He gave the order for his troops to be ready to attack at 4 a.m.

"Three startling and separate sounds roused the Texans into wakefulness," Tinkle recounts. "They occurred almost simultaneously. A blast from a bugle lifted the Mexican infantry to its feet from the cold ground. At once there began from each of the four columns on the four sides of the fortress a wild rush of humanity. The piercing bugle blast was as nothing compared to the second sound—the drumming of thousands of feet on the hard ground. Beside Santa Anna there now poured forth into the frozen air the third sound, most fearful of all. Santa Anna's regimental band burst forth with the notes of an ancient Moorish battle march, the famed *deguello* signal that no quarter would be given. It was the musical equivalent of the red flag of no mercy...."

The battle song that became Santa Anna's personal battle signature, meant "to slit the throat."

On the first wave of assault, the Texans felled so many Mexican soldiers, that some ran away, screaming "Diablos! Diablos!" But the attacks kept coming, even as the Texans inflicted staggering losses.

The Mexicans finally breached the Alamo walls, pouring into the courtyard where many would die in hand-to-hand combat.

The sounds of the battle had to be astonishing, Tinkle writes.

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The Saddest, Most Courageous Letter That Was Never Answered

TO THE PEOPLE OF TEXAS AND ALL AMERICANS IN THE WORLD—Fellow citizens—& compatriots—I am besieged by a thousand or more of the Mexicans under Santa Anna.—I have sustained a continual bombardment and connonade for 24 hours & have not lost a man—the enemy has demanded a surrender at discretion, otherwise the garrison are to be put to the sword if the fort is taken—I have answered the demand with a cannon shot, and our flag still waves proudly from the walls—I shall never surrender or retreat. Then, I call on you in the name of Liberty, of patriotism & everything dear to the American character, to come to our aid with all dispatch—The enemy is receiving reinforcement daily & will no doubt increase to three or four thousand in four or five days. If this call is neglected, I am determined to sustain myself as long as possible & die like a soldier who never forgets what is due to his own honor & that of his country—VICTORY OR DEATH.

P.S. The Lord is on our side—when the enemy appeared in sight we had not three bushels of corn—We have since found in deserted houses 80 or 90 bushels & got into the walls 20 or 30 head of beeves.

—Written by Lt. Colonel William Travis on February 24, 1836.

"The crashing noise of shattering walls, the human cries, the roar of guns were thunderous in the small area. If the bells of San Fernando church had rung at six o'clock that morning, they could not have been heard."

Travis was perhaps among the first killed inside the fort, shot in the head. Bowie was killed in the baptistry, where his cot had been put. His Mexican sister-in-law, among the civilians who survived that day, would tell of seeing his body pitched on bayonets, but there were no eyewitnesses to his death.

The story of how Davy Crockett died has changed dramatically over the last 167 years. For most of that time, we visualized his final moments as depicted in the 1903 painting by Robert Jenkins Onderdonk: in his fringed buckskins and coonskin cap, he wields his flintlock rifle over his head like a club as the Mexicans advance. Some, including Tinkle, have written about the fury of his death—taking out many before he himself fell, lying amidst a pile of Mexican dead.

But that image changed dramatically in the mid-1950s with the publication of a "diary" allegedly written in 1836 by a man who said he had witnessed Davy's execution after the battle. Jose Enrique de la Pena, an aide to one of Santa Anna's colonels, said after the fighting stopped, seven prisoners were brought before the general, who showed no mercy. Among them was "naturalist David Crockett, well known in North America for his unusual adventures...." Most historians now believe this is how Davy died, including *True West's* own contributing editor and Alamo expert Paul Hutton.

Even after all the men at the Alamo were dead—some men "cut loose" and were killed outside the walls—the shooting continued and then the mutilation of the bodies began. Santa Anna directed that the Texans be burned, denying them a Christian burial. He had his surviving soldiers separate the Mexican dead for a decent burial. His dead and wounded numbered about 600.

But the Mexican victory would be short-lived. All of Texas was shaken by the news of the slaughter at the Alamo. It was repeated just a week later when Santa Anna trapped General Fannin's troops at Goliad, held them for a week and then massacred them all. "What he did finally was to galvanize Texas into a mighty resistance," Tinkle writes.

On April 21, Santa Anna stupidly wandered into a trap at San Jacinto, near Galveston, that had been set by Sam Houston. In just 20 minutes, with the cries of "Remember the Alamo" and "Remember Goliad" filling the air, the Mexican president was captured and Texan independence was assured.

As Tinkle puts it, "The Alamo that began in defeat ended in resurrection."

"A committee is an animal with four back legs."

- John Le Carre

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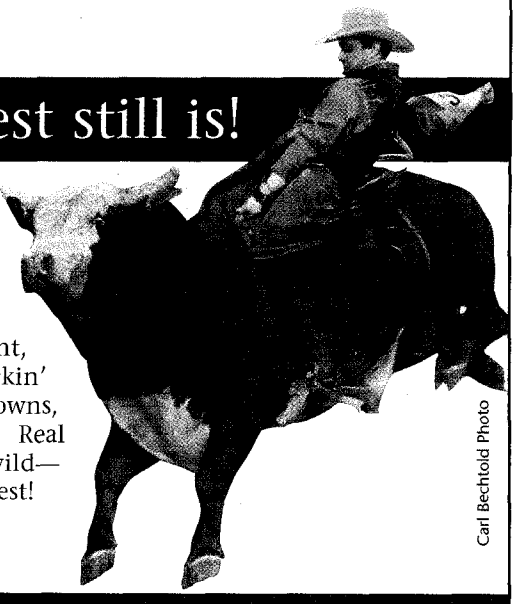

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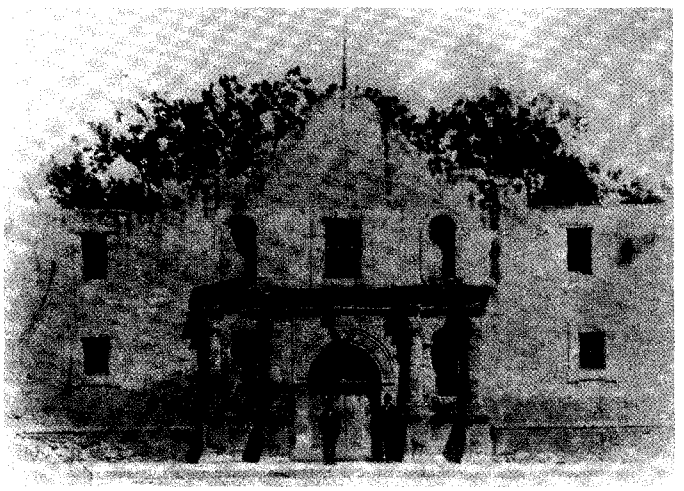
By Jana Bommersbach

10 Things You Don't Know About the Alamo

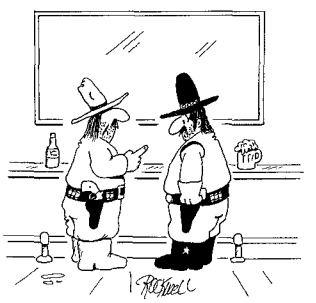
"It was a bad business."



This is the way most people think the Alamo always looked, including during the terrible siege in 1836. But the famous "hump" wasn't added until 1850. Today, the tiny fort stands as a shrine to the dead.

– Courtesy Daughters of the Republic of Texas Library –

- The newest revelation in the continuing investigation into the battle at the Alamo is that these men thought they were going to win! They believed till the end that hundreds of reinforcements were on the way, and all they had to do was "hang on."
- It was said that Mexican mothers had skimped on their own children's milk ration to use their cows' and goats' milk to mix with the mortar in building the Alamo as a pure-white-gleaming tribute to God's glory.
- Lt. Colonel William Travis, who commanded the troops at the Alamo, was actually credited with single-handedly starting the war with Mexico. In June 1835, he and his friends had chased out Santa Anna's customs collector. When the Mexican president demanded Travis be turned over for punishment, the Texan colonists rose in his defense.
- Texans signed their declaration of independence with the quill of an eagle.
- Texas soldiers and volunteers had enjoyed four straight victories over Mexican armies and the last Mexican soldier had been forced out of Texas in defeat two months before the battle at the Alamo. In those blissful months, most Texans thought the war for independence was already over.
- The Alamo had enough food to last a month, but that was the only thing they had in abundance.
- Santa Anna had good reason to want this battle over so he could go home to his estate, Manga de Clavo, where there was an abundance of flowers and game and fruits and poppies for his opium.
- When Sam Houston was berated for not sending reinforcements to the Alamo, he replied: "The provisional government was in disorder—we had no constitution. Travis was sending for assistance—had none to give—had to make a constitution—no better than pirates without one. *Signed the constitution on my birthday and had a great spree on egg nog that lasted two days!*" When asked how he could give himself "so low a pleasure" with so much at stake, he admitted "It was a bad business. I hated it and repented of it."
- Santa Anna would later write in his memoirs that he would have taken the Texans by surprise but for the idiotic war whoops from one of his attacking columns.
- The only reinforcements the Alamo ever got came from 32 gallant men who rode in, skirting Mexican patrols, at 3 a.m. on March 1. The troops inside were so buoyed by their arrival—surely, more help must be on the way—that they organized an impromptu feast. It was the last party of their lives.



"I used to have an itchy trigger finger too, but then a doctor gave me some calamine lotion."

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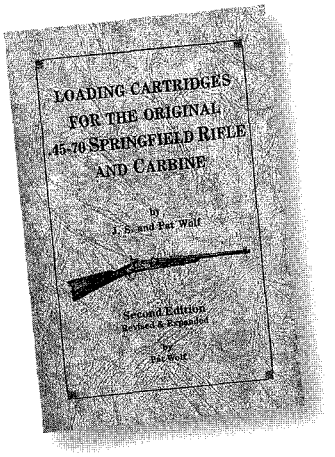

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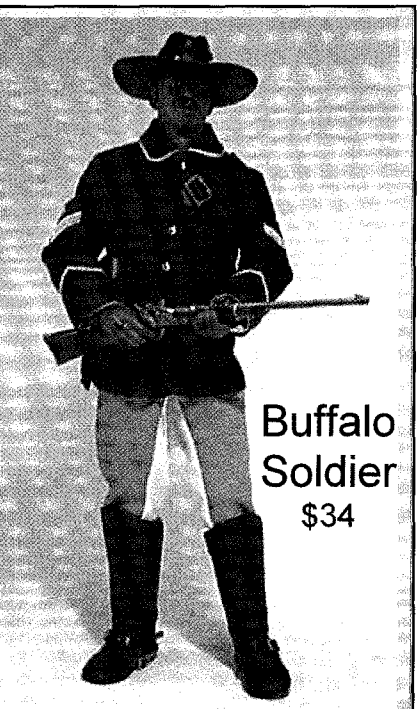

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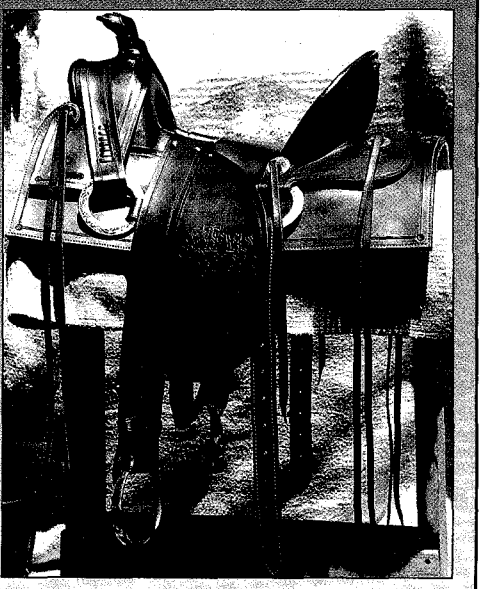

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TOP GUNS

FIFTY GUNS THAT WON THE WEST

The firearms that tamed the American frontier, 1800-1900.

How many times have we heard someone profess that this rifle or that pistol should be the firearm rightfully crowned the "Gun that Won the West." Of course, serious arms students and Western historians realize such a claim is mostly advertising or promotional hype, not to be taken as gospel. In reality, no single firearm could ever lay claim to such an all-encompassing honor.

Rather, the wild frontier was tamed, the land settled, and the West won by a number of different firearms. These were used by a diverse group of people over the span of a century—far too large a task and too great a time period for any one gun to have dominated. A firearm that was important in a given region, or during a certain period, may not have had the same impact in another territory or in a different era.

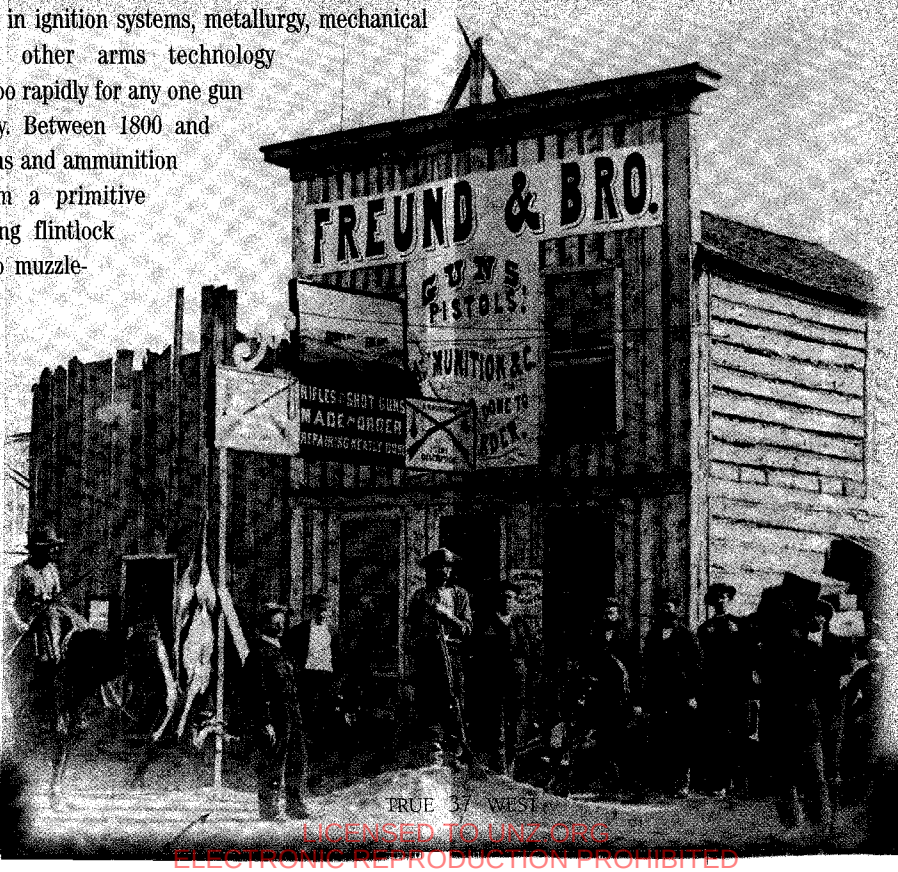
The influence of some firearms was felt largely through the great numbers of them used, whereas the impact of others may have been due to a new design, or because one or more of them played a crucial role in some important Old West event.

America's Westward expansion took place during the industrial revolution, which was also a time of great evolution in the world of firearms. As a result, the development in ignition systems, metallurgy, mechanical design and other arms technology progressed too rapidly for any one gun to hold sway. Between 1800 and 1900, firearms and ammunition evolved from a primitive muzzle-loading flintlock ignition, into muzzle-loading, then breech-loading percussion detonation, up through black powder-charged, self-contained metallic cartridges and repeating firearms, to weapons that could use smokeless gunpowder in high-velocity centerfire ammunition.

The final selection was based on each gun's importance in winning the Wild West. Additionally, I sometimes found it necessary to select a style or breed of gun. I occasionally chose to do this rather than name a specific model. So many of these arms were in use throughout much of the West—all the while going through minor mechanical modifications — yet, a given gun type would still fall within one generic model.

I'm sure there will be those who will disagree with me. To take on the 50 top guns of the Old West—whoa there—now I'm messing with the gun crowd. Most of these ladies and gents are opinionated, and worse, many of them know how to use their guns. Since this is a historical exercise, and I'm not one to run from a debate, go ahead and "throw down on me."

Here's my list, and I'm sticking to my guns. To paraphrase Wyatt Earp at the O.K. Corral, "This debate's commenced, get to debating or get out of here!"



The Freund & Brothers gun store at Laramie, Wyoming Territory, c. 1870. The man on the sand mound is holding a double-key percussion muzzleloader. The second man to his right has an 1866 Winchester rifle, which the mounted man at far left is also carrying.

– COURTESY UNION PACIFIC MUSEUM –

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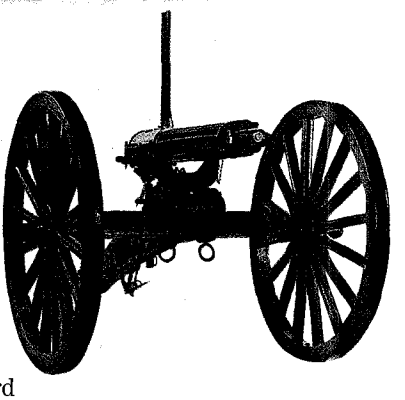
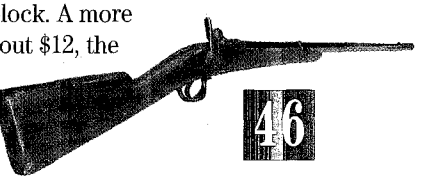


50 Gatling Gun

This early hand-cranked "machine gun" played more of a psychological than combat role in the Old West, though dozens of them were used to guard the open army posts throughout the frontier. Native Americans kept their distance from this fearsome weapon.

Single Barrel Shotgun ("Zulu" (shown) or "Springfield")

Made in the 1880s using inexpensive military actions, a great many of these "one-shooters" were sold throughout the West to those who couldn't afford a double gun. Selling for about $4, the 12-gauge Zulu used a side-hinged, British Snider-type breechblock. A more expensive gun at about $12, the 16- and 20-gauge Springfields employed an 1873 trapdoor action.



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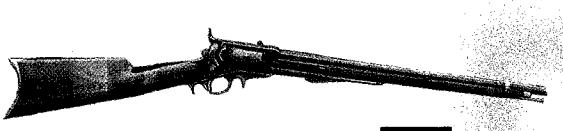
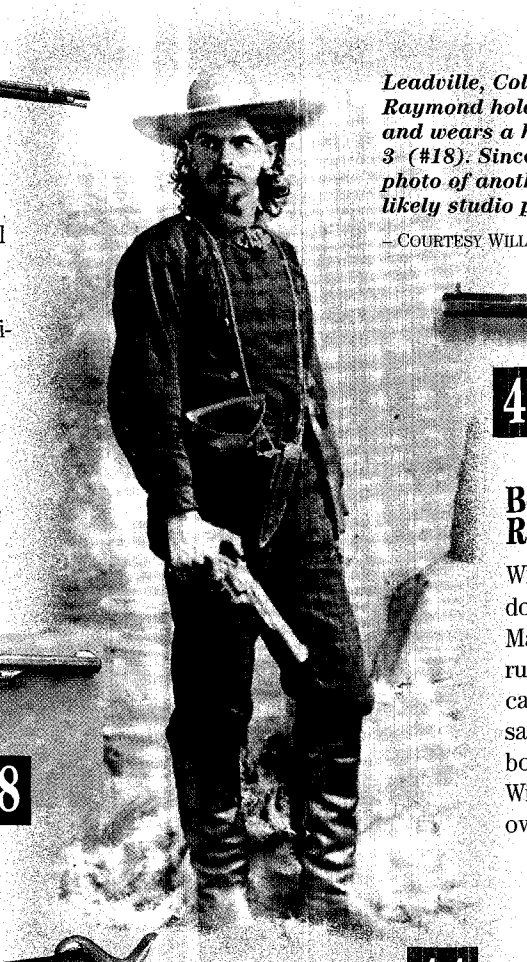


49 1855 Colt Revolving Rifle

Several thousand revolving rifles and several hundred revolving shotguns were produced during the 1850s and '60s, providing frontiersmen with an early version of a multi-shot shoulder arm at a time when such weapons were rare.

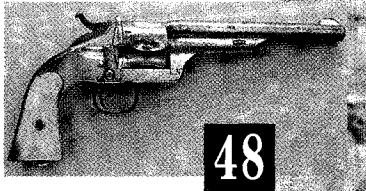


Leadville, Colorado mine guard "Wild Ben" Raymond holds a .44 caliber Merwin (#48) and wears a holstered Smith & Wesson No. 3 (#18). Since these items appeared in a photo of another mine guard, they are likely studio props.

– COURTESY WILLIAM B. SECREST –

Merwin, Hulbert & Co. Revolver

Produced in single- and double-action, these beautifully made six-guns were widely used throughout the West and many went to Mexico. Merwins were considered, though never adopted, by the U.S. military, and the state of Kansas purchased some. They were known to have been used by the Union Pacific Railroad, Jesse James and Pearl Hart.



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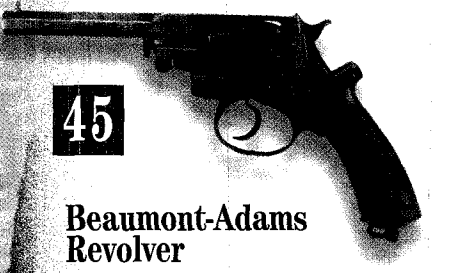
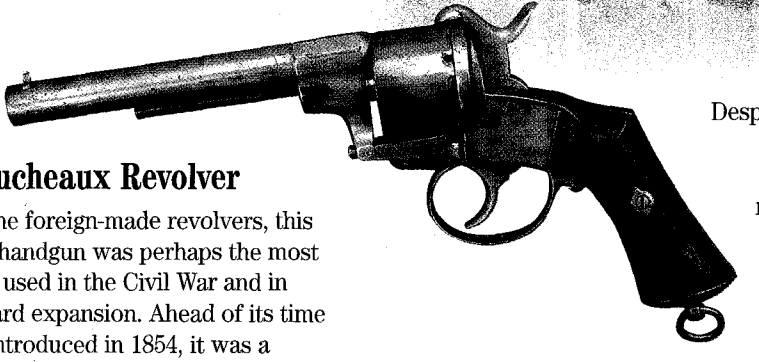


45

Beaumont-Adams Revolver

Whether of British import or domestically produced by Massachusetts Arms, this rugged, double-action, 5-shot, cap-and-ball (.31 or .36 caliber) saw service on the frontier in both military and civilian hands. Wild Bill Hickok reportedly owned one.

47



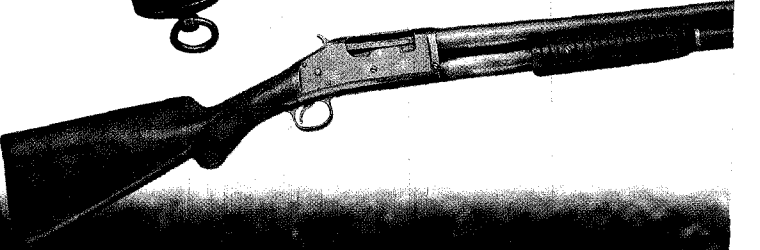
LeFaucheaux Revolver

Of all the foreign-made revolvers, this pinfire handgun was perhaps the most heavily used in the Civil War and in Westward expansion. Ahead of its time when introduced in 1854, it was a successful attempt at a self-contained metallic-cased cartridge arm.

44

1897 Winchester Shotgun

Despite coming into use in the twilight years of the 19th century, this pump-action scattergun, an improvement over the earlier '93 Winchester, relegated the long-favored double-barrel to the background, and paved the way for modern repeating shotguns.



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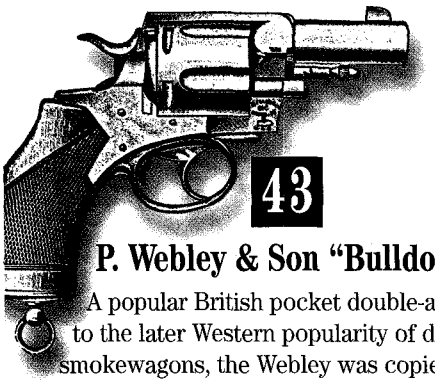
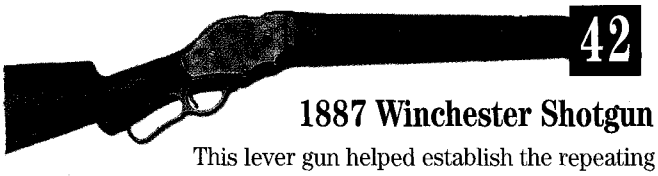


43

P. Webley & Son "Bulldog" Revolver

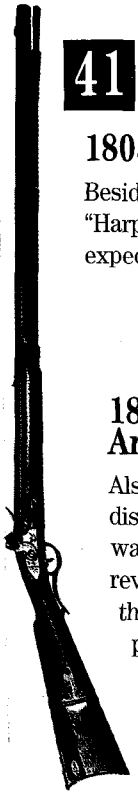
A popular British pocket double-action, which contributed to the later Western popularity of double-action smokewagons, the Webley was copied by other makers in many chamberings. Lt. Colonel George A. Custer reportedly carried a pair of Bulldogs into the Battle of the Little Big Horn in 1876. New Mexico rancher John Tunstall carried one, as did outlaw Bob Dalton at the Coffeyville, Kansas gunfight. Not to the gun's discredit, the Bulldog didn't help any of these men.



42

1887 Winchester Shotgun

This lever gun helped establish the repeating shotgun. Introduced to the West in spring 1888, this smoothbore quickly became a success and was used by many on the late frontier, including Sheriff John Slaughter and the Denver & Rio Grande Railroad, which issued '87s to its messengers. Nearly 64,000 were made before 1899.

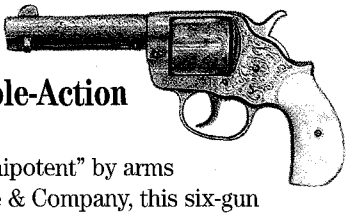


41

1803 U.S. Rifle

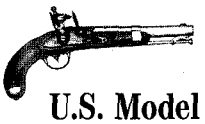
Besides being the U.S. Army's first "rifle," the 1803 "Harpers Ferry" flintlock was used by Lewis and Clark's expedition to the Oregon coast.

40



1878 Colt Double-Action Army Revolver

Also called the "Omnipotent" by arms distributor, Kittredge & Company, this six-gun was an improvement over Colt's '77 double-action revolver. The '78 Colt double-action was popular in the later years of the West, with around 41,000 produced before 1899. This model was carried by female outlaw Jennie Metcalf and Judge Isaac Parker's hangman, George Maledon.



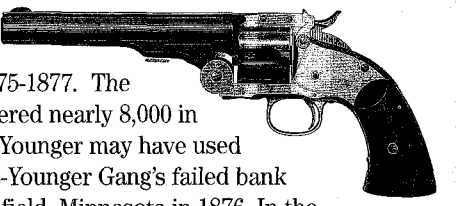
39

U.S. Model 1836 Pistol

Used by U.S. dragoons who patrolled the pre-Civil War frontier and fought in the Mexican War (1846-1848). John C. Fremont's troops also carried this weapon during their California expedition. It was the last U.S. issue pistol made with a flintlock ignition. Government contractors, A. Waters and R. Johnson, produced 41,000 from 1836-1844.

Smith & Wesson Schofield Revolver

Major George W. Schofield of the 10th Cavalry designed this revolver as an improvement over Smith &Wesson's .44 Model 3 "American." It was produced by S&W from 1875-1877. The U.S. military ordered nearly 8,000 in .45 caliber. Cole Younger may have used one in the James-Younger Gang's failed bank robbery in Northfield, Minnesota in 1876. In the 1880s, New York gun dealer Schuyler, Hartley & Graham bought surplus Schofields, cut the barrels from 7 to 5 inches, and sold many of them to Wells Fargo & Company.



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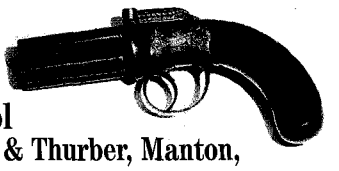


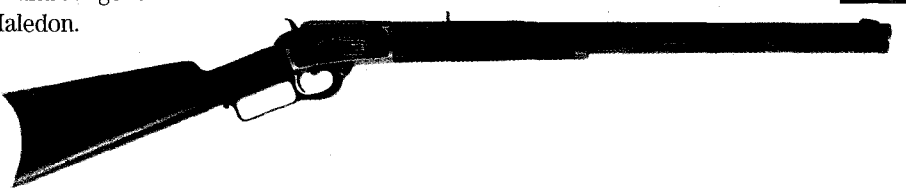
Pepperbox Pistol (All Makers, Allen & Thurber, Manton, Bacon, Etc.)

So-called because the barrels revolving around the frame resembled a pepper canister. The gun was both admired and despised. Mark Twain wrote that the safest place to be when a pepperbox pistol is discharged, is in front of it. "If she didn't get what she went after, she would fetch something else." Nevertheless, thousands of "powder and ball" pepperboxes were carried in the pre-Civil War West, especially during the California gold rush.

1889 Marlin Rifle

This popular lever-action rifle, designed to chamber the frontier favorite .44-40, .38-40 and .32-20 cartridges, became the blueprint for future Marlin lever guns. The solid top frame and side ejection allowed for mounting a telescopic sight. Over 55,000 were produced from 1889-1899.

36



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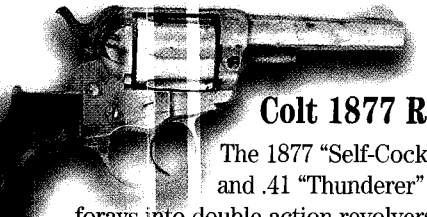

35

Colt 1877 Revolver

The 1877 "Self-Cocking" .38 "Lightning" and .41 "Thunderer" were Colt's first forays into double-action revolvers. Although this six-gun was hindered by a complex and inefficient lockworks, which was easily broken and difficult to replace, the gun was light, handy and popular on the frontier. Notable '77 Colt packers included Billy The Kid, John Wesley Hardin and Cole Younger.

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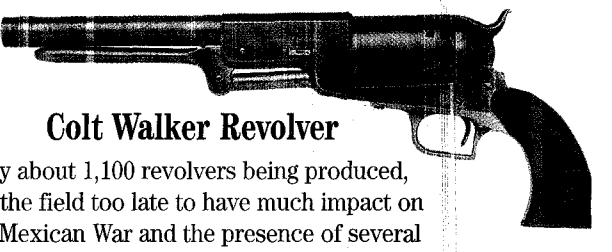


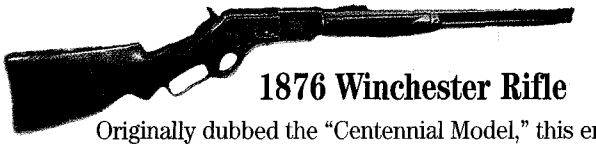
Colt Walker Revolver

Despite only about 1,100 revolvers being produced, arriving in the field too late to have much impact on the Mexican War and the presence of several mechanical deficiencies, Colt's biggest six-shooter stands as a milestone in gun development. This .44 percussion's power, accuracy and great range helped spread the word of Colonel Colt's "repeating pistols," and put him back in the gun business after his Patent Arms Manufacturing Company failed in 1842.

34

U.S. Model 1842 Musket

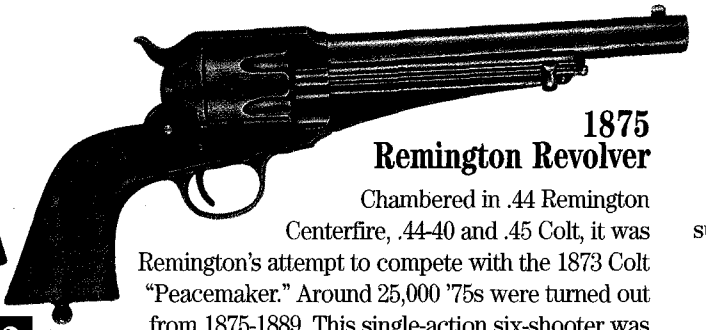
The first regulation musket made with a percussion ignition system, and the last U.S. issue smoothbore in .69 caliber. About 275,000 were produced. This musket was a mainstay with the American infantryman throughout the early frontier and during the Mexican War. Later sold as surplus, the guns served as a shotgun and defensive arm for many immigrants.



29

1876 Winchester Rifle

Originally dubbed the "Centennial Model," this enlarged version of the '73 Winchester (nearly 64,000 were made from 1876-1897) handled stronger loads (.40-60, .45-60, .45-75, .50-95) than its predecessor. It was also one of the few lever-action rifles used by buffalo hunters. The '76 was one of Theodore Roosevelt's favorite rifles, and its unique full-stocked carbine was issued to Canada's North West Mounted Police.



1875 Remington Revolver

Chambered in .44 Remington Centerfire, .44-40 and .45 Colt, it was Remington's attempt to compete with the 1873 Colt "Peacemaker." Around 25,000 '75s were turned out from 1875-1889. This single-action six-shooter was popular with Westerners, including Frank James. In 1883, the U.S. Department of the Interior purchased some for use by Indian police on frontier reservations.

33

28

Smith & Wesson Double-Action 1st Model Revolver

First produced in 1881, it enjoyed reasonable success. Also called the "DA Frontier" or "New Model Navy," this big bore, double-action six-gun was favored by John Wesley Hardin and Belle Starr.

1881 Marlin Rifle

Winchester's most serious competitor, Marlin's first lever gun and the first lever-action rifle to chamber the powerful .45-70 government cartridge, the '81 was one of the few repeaters used in the slaughter of the Northern buffalo herd. The rifle enjoyed fair success with hunters, ranchers and other frontiersmen, with more than 20,000 being produced between 1881-1892.

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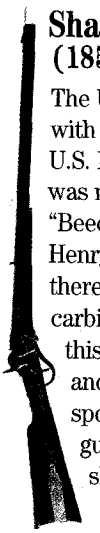
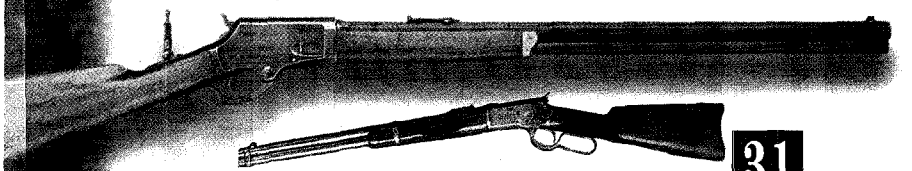


Sharps "Slant Breech" Rifle (1852 and 1853 Models)

27

The U.S. military purchased both models, with most of the '52 carbines going to the 2nd U.S. Dragoons on the frontier. The '53 carbine was nicknamed the "John Brown Sharps," or "Beecher's Bibles," after anti-slavery minister Henry Ward Beecher was quoted as saying there was more moral power in one Sharps carbine than 100 Bibles. Both sides favored this percussion arm in "Bleeding Kansas" and the 1850s border wars. The 1853 sporting rifle model was an early buffalo gun, and the models were also made as shotguns.



31

1892 Winchester Rifle

Although arriving late on the frontier scene, this scaled-down version of Winchester's popular 1886 Model was designed as a modern successor to the famed '73 rifle, and was chambered for the .44-40, .38-40, .32-20 and a new .25-20 round. Light and handy, this lever gun became more popular than the big '86, surviving well into the 20th century and selling more than a million guns, with nearly 172,000 manufactured between 1892-1900 alone.

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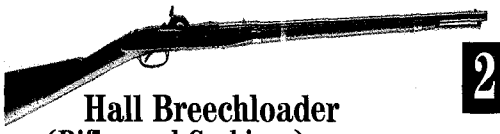
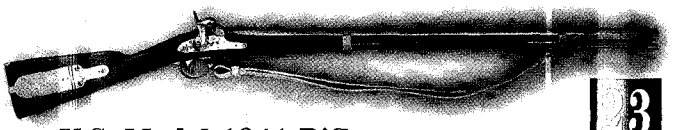


26

Hall Breechloader
(Rifles and Carbines)

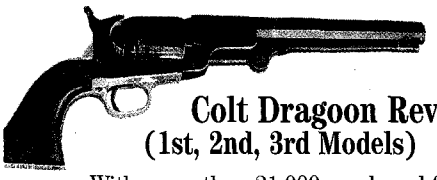
The first American military issue, breech-loading firearm, with 19,680 flintlock rifles produced and used on the frontier through the Mexican War. Several models of percussion carbines were made (slightly over 27,000) and issued to U.S. dragoons and John C. Fremont's men, who carried them to California.



23

U.S. Model 1841 Rifle

Known by many different monikers, such as the "Windsor," "Yager," (adopted from the German word *jaeger* for hunter) or "Whitney" rifle, the percussion '41 model is best known as the "Mississippi rifle" because of its use by Jefferson Davis' Mississippi volunteers in the Mexican War.



25

Colt Dragoon Revolver
(1st, 2nd, 3rd Models)

With more than 21,000 produced from 1848-1860, these large, heavy "revolving horse pistols" were favored by horse soldiers and civilians alike—especially in the West. Wild Bill Hickok was known to have owned one and may have used it in 1865 to kill Dave Tutt in Springfield, Missouri. Many of these revolvers made their way to the California goldfields, and several were used by bandit Joaquin Murietta and his men. Others saw service with the Texas Rangers of the 1850s.

22

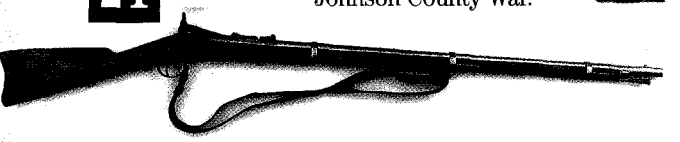
1886 Winchester Rifle

Winchester's first lever gun chambered for the .45-70 government round, this John Browning-designed rifle was one of the big-bore repeaters that led to the demise of single-shot rifles. It was also a favorite of Teddy Roosevelt. A number of '86s were used by the "invaders" brought in by the cattlemen in Wyoming's 1892 Johnson County War.

The only known photograph of Buffalo Bill holding "Lucretia Borgia," c. 1868. (#21)

- COURTESY BUFFALO BILL HISTORICAL CENTER –

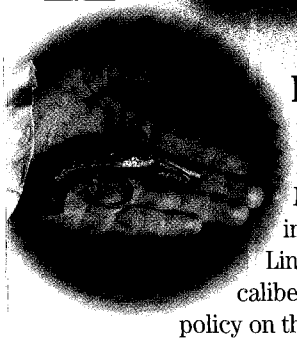
21



2nd Allin Conversion Model 1866 Rifle

Converted from Springfield muzzleloaders to fire the .50-70 metallic centerfire cartridge. Credited for the U.S. Army's ability to withstand Indian attacks along Wyoming's Bozeman Trail in the Hayfield and Wagon Box fights in 1867. Dubbed the "needle gun" because of its long firing pin. It was used by hide men in the early buffalo hunting years. Buffalo Bill killed hundreds of buffalo for meat, and affectionately called his Springfield .50-70 "Lucretia Borgia," because he considered it beautiful, but deadly.

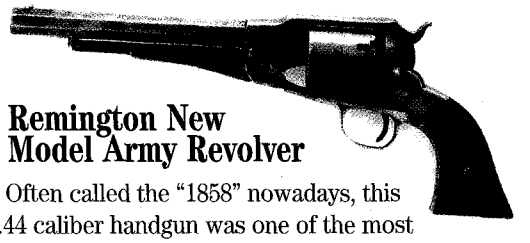
24



Henry Deringer Pistol

If any single gun had an impact on the history of the West, it was the vest pocket Deringer pistol that John Wilkes Booth used in 1865 to assassinate President Abraham Lincoln. The single shot fired from this .41 caliber caplock unleashed an unfriendly federal policy on the Southern states, added to the frustration of devastated ex-Confederates and caused great numbers of Southerners to head west in search of a new life. Available in a variety of sizes, it was the smallest model that helped coin the generic term "derringer," meaning a small, hideout pistol.

20



Remington New Model Army Revolver

Often called the "1858" nowadays, this .44 caliber handgun was one of the most used revolvers in the Civil War. Out West it became a mainstay of the cap-and-ball era, seeing use by cavalry units, such as the famed 10th Cavalry buffalo soldiers. General Grenville Dodge owned a cased model, as did Lt. Colonel George A. Custer. Many revolvers were later converted to metallic cartridge. Over 122,000 were made, with most seeing use.

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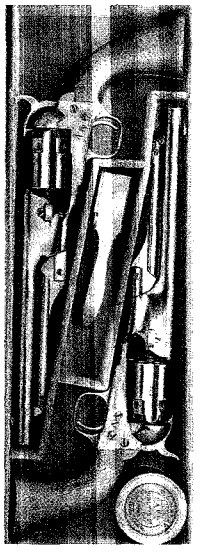
19 Remington Rolling Block, No. 1 Rifle

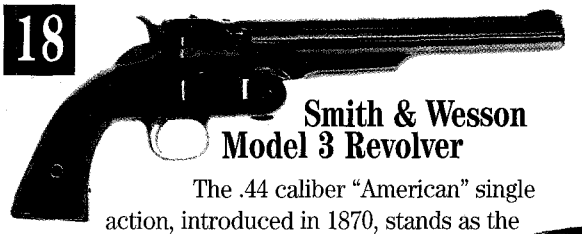
Produced from 1868-1888, this single-shot rifle was made in a number of different models (Sporting Model, Creedmoor, Black Hills, etc.) and in several popular heavy rimfire and centerfire chamberings, including .44-77, .45-70 and .50-70. Custer often hunted with one. An 1887-published government survey cited Remington rifles as second only to the Sharps in use by professional hide hunters.

1860 Colt Army Revolver



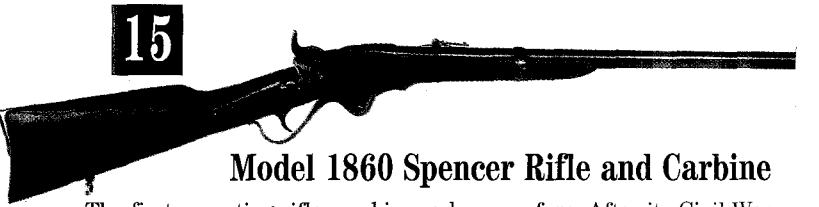
With 200,500 produced from 1860-1873, this .44 caliber six-shooter was the primary revolver used by federal troops during the Civil War. Whether in caplock or converted cartridge form, it also saw great use west of the Mississippi. Successor to the Dragoon models, it packed power, but was easier to handle and carry. Another of John Wesley Hardin's armaments, it was also employed by the U.S. Cavalry, the Texas Rangers, Mormon "Avenging Angel" Porter Rockwell, the James brothers, Sam Bass and scores of other good and bad men.

18 Smith & Wesson Model 3 Revolver



The .44 caliber "American" single action, introduced in 1870, stands as the first practical large-bore, metallic cartridge revolver. The gun laid the groundwork for future successful S&Ws (.44 Russian and .45 Schofield models). Highly popular in the West, this top-break six-gun was issued to the U.S. Cavalry and was also favored by William F. Cody, El Paso City Marshal Dallas Stoudenmire and General William J. Palmer, builder of the Denver and Rio Grande Railroad. The "Russian" variation was carried by John Wesley Hardin, James-Younger Gang member Charlie Pitts, Sheriff Pat Garrett and gunman King Fisher.

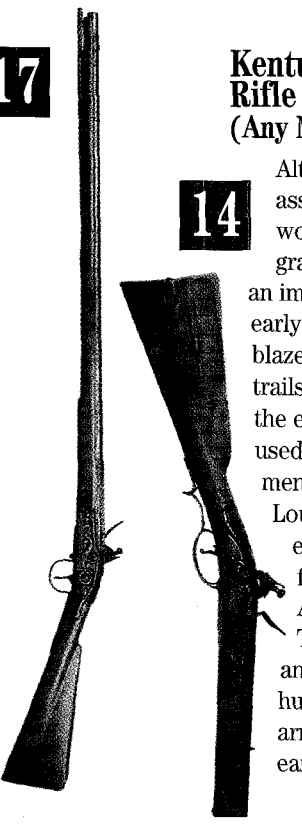
15 Model 1860 Spencer Rifle and Carbine



The first repeating rifle used in modern warfare. After its Civil War success, thousands of these sidehammer lever-actions went West to be used by the military, express companies, miners, hunters, cowboys, Indians, scouts and just about anyone else who could get his hands on one. Despite the famed 16-shot Henry .44, these .56 caliber "seven-shooters" were far more plentiful on the post-war frontier, and until the improved Winchesters dominated the scene, the Spencer held its own in popularity.

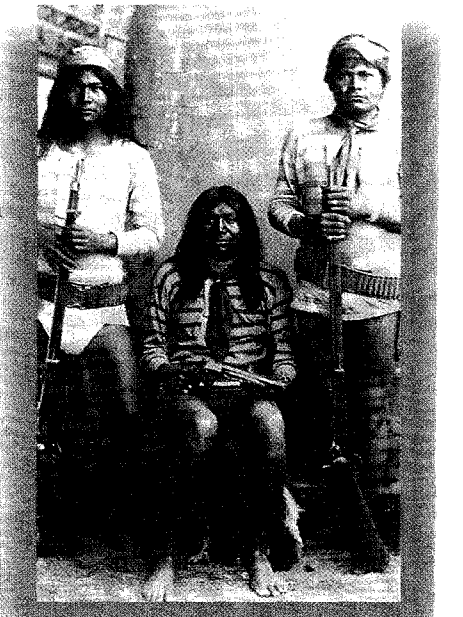
17 Indian Trade Rifle

Traded or gifted to the Native Americans, these large-bore flint and caplock arms were made in many configurations by American manufacturers like H.E. Leman, J. Henry & Sons, Deringer and Tryon, and by Europeans such as Barnett, Grice and W. Chance & Son. Often called "Northwest guns," "fusils," or "fusees," they varied in bore size and overall length (hides were stacked against a trade gun—the longer the gun, the more hides it brought in trade). Breechloaders eventually spelled the demise of these muzzleloaders, though they were made for the Indian trade well into the 1870s.



14 Kentucky Flintlock Rifle (Any Make)

Although generally associated with Eastern woodsmen, the long graceful flintlock was an important arm on the early frontier. Kentuckies blazed many of the first trails in the "Far West" of the early 1800s and were used by Lewis & Clark's men during their famed Louisiana Territory expedition. Kentucky flinters defended the Alamo, helped win Texas' independence and were staple hunting and defensive arms for thousands of early pioneers.



Yuma Indian scouts of the 10th Cavalry who were in battle against the Apaches. The scout in the center holds a Colt M1860 .44 caliber revolver (#16), while the other two hold .45-.70 caliber Trapdoor Springfield rifles (#6).

– COURTESY SMITHSONIAN INSTITUTION –

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1849 Colt Pocket Model Revolver

13

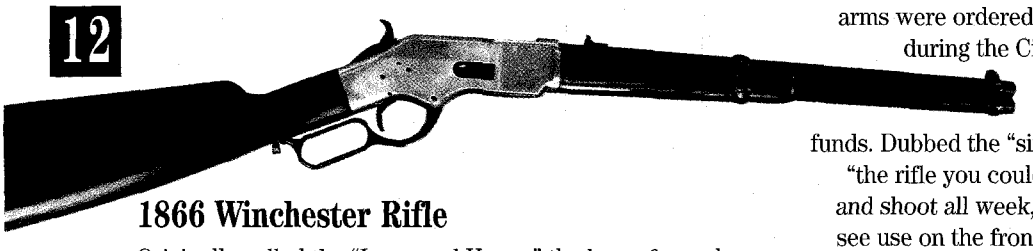
During the 19th century, this little .31 caliber, cap-and-ball "five-shooter" was the best-selling handgun in the world. Around 330,000 were produced from 1850-1873. Thousands were sold in the pre-Civil War West, especially in California. Inexpensive and lightweight, it was favored by many, including miners, gamblers—even soldiers. For male or female, the Pocket '49er made an ideal, easily handled defensive sidearm. It was the gun that put Colonel Sam Colt in business for keeps.

9

Henry Rifle

Winchester plant Superintendant B. Tyler Henry designed this lever gun—developed from the unsuccessful Volcanic—to handle his new .44 rimfire metallic cartridge. Although only 1,731 of these revolutionary arms were ordered by the government during the Civil War, many units purchased Henrys from their own funds. Dubbed the "sixteen shooter," or "the rifle you could load on Sunday and shoot all week," it went on to see use on the frontier and was the parent gun of the later lever-action Winchesters.

12



1866 Winchester Rifle

Originally called the "Improved Henry," the brass-framed, .44 caliber rimfire '66 was known as the "Yellowboy" by Indians. Over 170,000 left the factory between 1866-1898—long after the stronger centerfire ammunition had eclipsed its weaker rimfire ammunition. Union Pacific Railroad's chief engineer, General Grenville Dodge, owned one, as did Sitting Bull and desperado Bill Doolin.

John F. Steward packs a geologist's hammer in his belt and holds a Winchester M1866 rifle (#12). He's pictured in Glen Canyon on the Colorado River in 1871.

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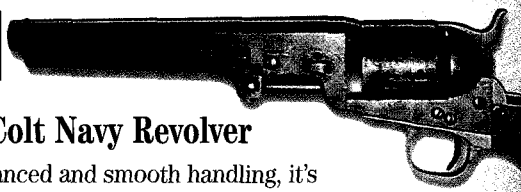
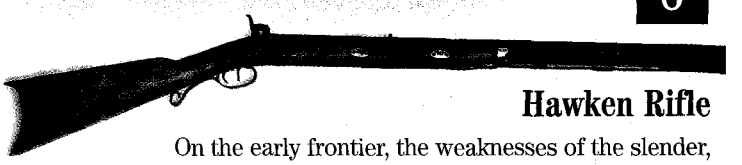
11



1851 Colt Navy Revolver

Well balanced and smooth handling, it's perhaps best known as Wild Bill Hickok's favorite sidearm. Nearly a quarter-million of these .36 caliber cap-and-balls were made from 1850-1873. In the 1870s, many were converted to take .38 caliber metallic cartridges. Noted users include the Pinkertons, the James-Younger Gang, John Wesley Hardin, Pawnee scouts and Major Frank North.

8



Hawken Rifle

On the early frontier, the weaknesses of the slender, smaller caliber Kentucky rifles revealed the need for a more powerful arm to shoot bigger and more dangerous Western game, as well as a shorter, sturdier arm to use on horseback. Heavy, large bored, full- and half-stock muzzleloaders were produced by many makers, mostly around St. Louis, Missouri, where the style was originated by gunsmiths J & S Hawken. Made from the early 1800s through the 1870s, the Hawken was the best known of the breed. Hawken customers included Kit Carson, Jim Bridger, Mariano Modena, John C. Fremont and William F. Cody.

10

Colt Paterson Revolver

Although it wasn't a successful business venture for Colt, this five-shot cap-and-ball became the first practical "revolving pistol," and revolutionized handguns for all time. Put to deadly use against the Comanches by the early Texas Rangers, the gun also saw service in the Mexican War and California gold camps. Texas Ranger John C. Hays was one of the Paterson's most ardent proponents. The .36 caliber, with barrels up to 12 inches long, was known as the "Texas Paterson."

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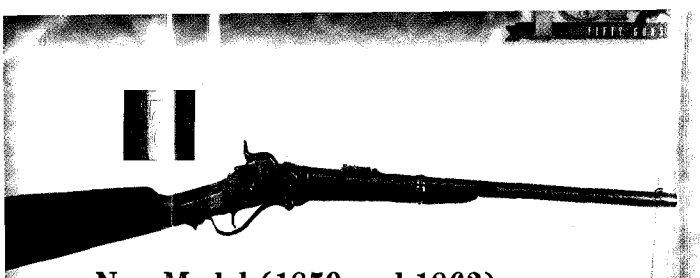


New Model (1859 and 1863) Sharps Rifle

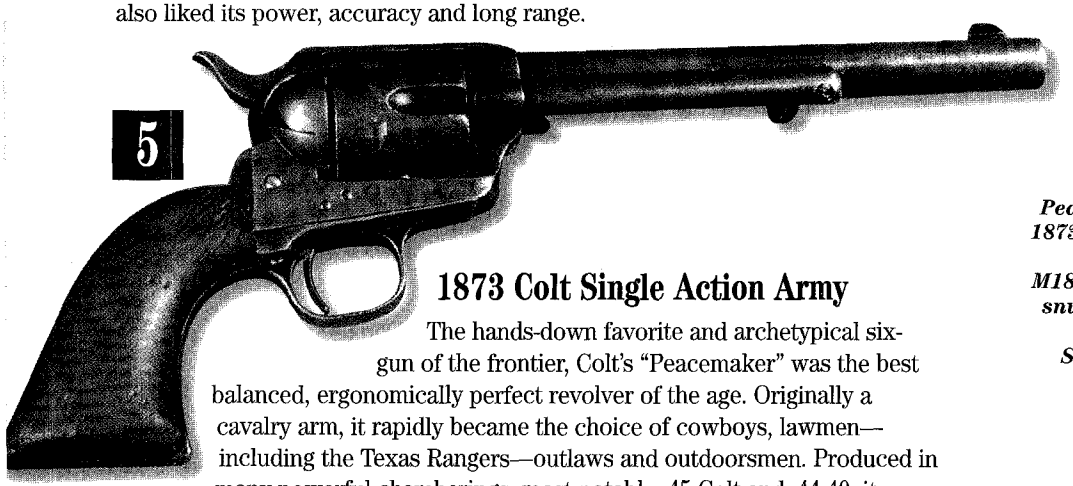
These breechloaders were one of the most heavily used arms during the Civil War. Originally percussion ignition, many were converted to .50-70 centerfire cartridge after the war. Thousands were sold as surplus, and it was a standard arm for the post-war Texas Rangers. In Arizona Territory, the U.S. Army offered a Sharps carbine and supply of cartridges to any settler who felt the need for one.

"White Eye" Anderson appears to be holding an 1873 single action Colt (#5) and "Yankee Judd" appears to have a Smith&Wesson Schofield (#38) in his holster. Both are shown when employed as mine guards.

– COURTESY R.G. MCCUBBIN COLLECTION –

1873 Trapdoor Springfield

The primary weapon of the Indian-fighting army from 1873, nearly a half-million of these .45-70 single-shot arms saw service in the West until the mid-1890s. First used to subjugate the red man, this gun was later employed to protect him from unscrupulous whites. Carried by Custer's troops at the Little Big Horn, the gun was also used in the Apache campaigns in the Southwest, and last saw combat in 1890 at Wounded Knee in South Dakota. Many civilians also liked its power, accuracy and long range.



1873 Colt Single Action Army

The hands-down favorite and archetypical six-gun of the frontier, Colt's "Peacemaker" was the best balanced, ergonomically perfect revolver of the age. Originally a cavalry arm, it rapidly became the choice of cowboys, lawmen—including the Texas Rangers—outlaws and outdoorsmen. Produced in many powerful chamberings, most notably .45 Colt and .44-40, it outsold all competitors, with 192,000 made by the end of the 19th century. Also called "equalizer," "hogleg" and other sobriquets, it was preferred by Wyatt Earp, Bat Masterson, the Daltons, John Selman and countless others.

Pearl Hart holds an 1873 Winchester rifle (#4), has a Colt M1877 revolver (#35) snug in her belt and a holstered Colt Single Action (#5).

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4

1873 Winchester Rifle

Arguably the most famous rifle of the Old West, Winchester's first centerfire arm was manufactured from 1873-1919, with more than 541,000 turned out by 1900. A frontier favorite since its debut, this lever-action was teamed with Colt's "Peacemaker" and other six-guns that had been chambered to take the '73's .44-40, .38-40 or .32-20 ammunition. The premier choice of the post-1874 Texas Rangers, this model was also used by Pat Garrett, William F. Cody, Montana rancher Granville Stuart, and outlaws Butch Cassidy, Belle Starr and Billy the Kid.

3

1874 Sharps Rifle

Commonly known as the "buffalo rifle." An 1887 government survey cited this powerful, single-shot arm with shooting more buffalo than any other gun during the peak hide-hunting years from 1867-1882. Although only 12,445 of the various model '74s were made—including the popular target rifles—it did more to destroy the Plains Indians' nomadic way of life than any other firearm. To the red man, it was the "shoots far" or "shoot today, kill tomorrow" gun.

2

U.S. Springfield Rifle/Musket (1861 and 1863, Including All Contract Variations)

With around 1.5 million 1861 and 1863 model .58 caliber, infantry muzzleloaders produced by Springfield and other government contractors during the Civil War, it became the primary infantry weapon of the conflict—East and West. Continued as standard issue to the frontier army until around 1867, hundreds of thousands were also sold as inexpensive surplus guns and were used by immigrants, Indians, miners, ranchers and others for hunting and protection for many years after the war.

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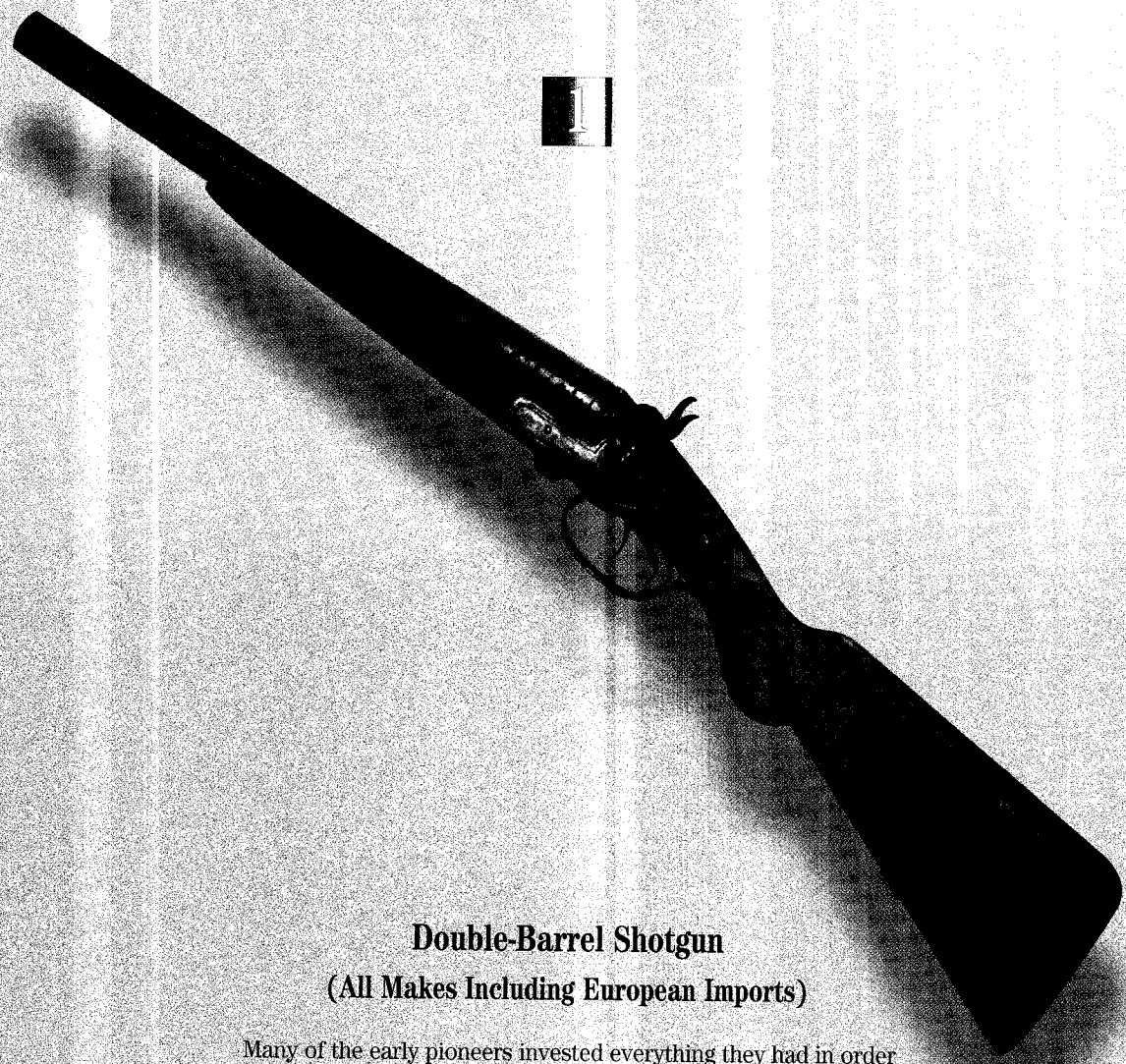

Double-Barrel Shotgun
(All Makes Including European Imports)

Many of the early pioneers invested everything they had in order to make the overland trek out West, leaving little money for weaponry. The single best—and most economical—arm for hunting and defense in a wild, hostile land was the double-barrel scattergun. Muzzleloader and breechloader, scores of thousands of shotguns from a variety of makers and countries were a mainstay of settlers, lawmen, express companies, Native Americans, soldiers, gunfighters, miners, ranchers, hunters—virtually everyone who needed a weapon realized the value of the old side-by-side.

Phil Spangenberger has written for *Guns & Ammo* for nearly 30 years, and is best known for his "Gun Smoke" column and his articles on Old West firearms. He's appeared on the History Channel's *Tales of the Gun* series, A&E's *The Story of the Gun* and others. He is also a Hollywood gun coach, with Mel Gibson, Charlton Heston and Will Smith among his past students.

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An Exclusive Tribute Authorized By The Wayne Family

The John Wayne Coach Gun

John Wayne was a man we will always remember with fondness and respect. More than anyone else in recent times, he represented the best of the American spirit. He spoke to us with honesty and authority and never compromised his principles. And even in our worst moments of national self-doubt, he showed us what it meant to be a real American and be proud of it.

The firearms used by John Wayne in his many Western films were authentic working guns, common to the American frontier. Notable among these was the coach gun, a short double-barreled shotgun carried by the stagecoach's shotgun rider, to protect the passengers and the strongbox from any danger. You've seen this formidable gun in many of Wayne's Western films...behind the bar, in the sheriff's gun rack and in the hands of lawmen and outlaws, farmers and cattlemen. Like "The Duke" himself, it has an air of unquestionable authority.

Today, in remembrance and tribute to this distinguished American, and legendary actor, the United States Society of Arms and Armour, with the authorization of the Wayne Family, proudly presents the **John Wayne Coach Gun.** This is the first shotgun authorized by the Wayne Family.

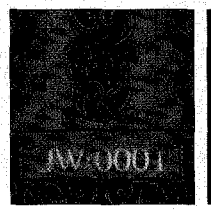
Authentic Detail, Outstanding Strength

Here is a real, firing 12-gauge double-barreled coach gun, true to the lines of the original 19th century shotgun used by Wayne in many of his notable Western films. Each gun features traditional external hammers combined with a modern boxlock action and the time-tested rotary bolt lock-up. The exposed hammers serve a dual purpose...as a cocking system and as a visual safety indication – unlike hammerless doubles, this gun immediately tells you when it is cocked.

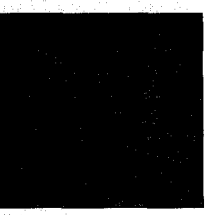
In the tradition of the times, it has a semi-beavertail forearm with Schnabel tip, a steel buttplate and 18 1/2" barrels. Featured on the royal blue barrels in 24-karat gold are a stagecoach, the legend "John Wayne Coach Gun," John Wayne's signature, and a personal motto of John Wayne's, *"I won't be wronged, I won't be insulted."* A classic portrait of John Wayne is laser-carved on the hand polished walnut buttstock.

Only 2,500 John Wayne Coach Guns have been authorized for this edition, and demand is expected to be very strong. Reservations will be accepted in the order they are received. We will arrange delivery of your Coach Gun through a licensed dealer of your choice. If for any reason you are less than satisfied, you may return it in original unfired condition within 30 days for a complete and courteous refund. Act today to secure your own Tribute before the edition closes.

John Wayne's Red River "D" brand, applied in 24-karat gold, adorns the barrel release lever.



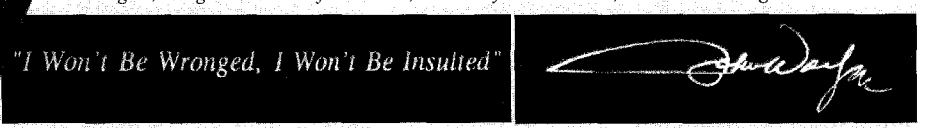
A cartouche on the underside of the receiver contains the edition number of the Tribute.



The blued steel buttplate is etched with the logo of Wayne Enterprises featuring a silhouette of John Wayne.

JOHN WAYNE COACH GUN

On the right-side of the barrel, a stagecoach with a six-up team of horses at full gallop is featured in lustrous 24-karat gold, along with the title of the Tribute, "John Wayne Coach Gun," also in 24-karat gold.



A classic portrait of John Wayne is laser-carved on the buttstock. Note the detail in the design.

Left side of barrel features one of John Wayne's principles of life, "I won't be wronged, I won't be insulted," along with a depiction of John Wayne's distinctive signature, both in 24-karat gold.

John Wayne name and likeness are trademarks of Wayne Enterprises used under license.

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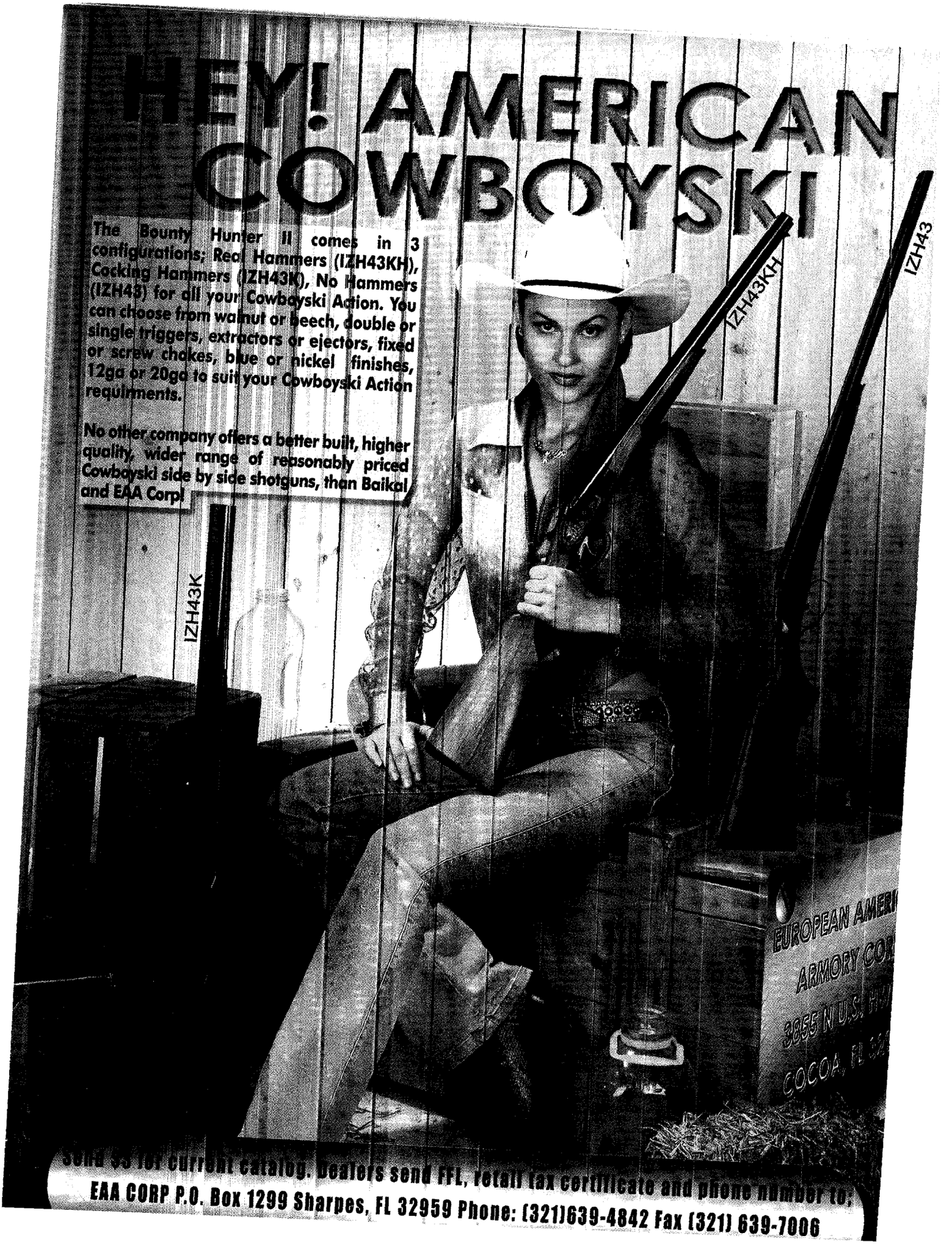

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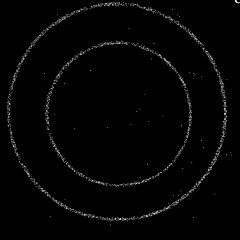

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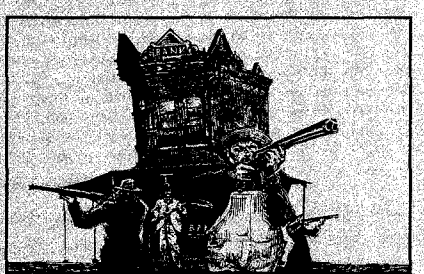

TWO BANKS TARGET OF RAID

"The five men rode boldly and at a swinging trot, raising a cloud of dust which literally enveloped them as they passed down Eighth Street."

—AN EYEWITNESS

DOOMED IN DEATH ALLEY

BY BOB BOZE BELL

Based on research by
Lue Diver Barndollar & Robert Barr Smith

Maps & Graphics by Gus Walker

October 5, 1892

Five mounted men ride into Coffeyville, Kansas, from the West. It is around 9:30 a.m. and the streets are already filled with farmers and business people.

The riders hitch their horses in an alley and proceed on foot toward the plaza (see Phase One map). Grat Dalton, Bill Powers (also styled Power) and Dick Broadwell cross the plaza and the trio quickly enter the C.M. Condon & Company Bank. Bob and Emmett Dalton, who are walking behind, stride past the Condon, cross Union Street and enter the First National Bank.

In spite of the strangers' fake beard disguises, several locals recognize the outlaws (the Daltons used to live in Coffeyville and are well known). Iceman Cyrus Lee runs into Isham's hardware store, shouting, "The Daltons are robbing the bank!" At first, patrons and workers in the store laugh at the absurdity of the report.

Others take the battle cry more seriously. As Lee and other townsmen spread the alarm, citizens quickly arm themselves at two hardware stores and other businesses.

Grat Dalton demands that all the money in the Condon safe be put in a two-bushel wheat sack.

"The safe is on a time lock. It won't open until 9:30," says the cashier, Charles Ball.

Grat asks what time it is now and the cashier looks at his pocket watch and says, "9:20." Even though a wall clock shows the time as 9:40, Grat accepts the cashier's word, saying, "We can wait."

Two more customers walk in and are taken prisoner. Responding to the shouting robbers, Luther Perkins, owner of the Condon Bank building, comes downstairs brandishing two pistols. When he opens the Northwest door and meets Dick Broadwell's Winchester, Perkins slams the door and quickly backpedals upstairs. This collateral action makes the Condon robbers jumpy and impatient, as well they should be. Inside the vault sits $40,000 and the time lock story is a lie—it has been off since 8 a.m.

From 80 yards down the street, a store owner opens fire, pumping bullets into the Condon bank. The first shot pierces the plate glass window and hits Powers. "I'm shot. I can't use my arm!" the robber cries as he clutches his left arm. Broadwell warns the bank employees to get under the counter, "or else you will get killed by some of these people."

Other guns on the plaza cut loose until the plinking and whizzing of airborne missiles "becomes a shower and then a storm." Bullets smash into the bank lobby from several directions, sending glass and patrons flying.

In the First National Bank, Bob and Emmett Dalton also encounter a crowd. In addition to the three bank employees, there are three customers plus two more who blunder in after the robbery has begun. In spite of some plucky resistance (the teller claims he doesn't know the combination to the safe), Bob ferrets out the hidden cash and Emmett scoops $20,000 into a bushel bag. The two prepare to leave, driving the bank employees and customers in front of them. As the outlaws herd their hostages out the front door, two citizens on the sidewalk fire at the bandits from point blank range, but miss. One bullet nearly hits cashier Tom Ayers, but he and most of the hostages escape. [Some think these were the first shots fired in the fight, which is a persuasive scenario.] The two Daltons scramble

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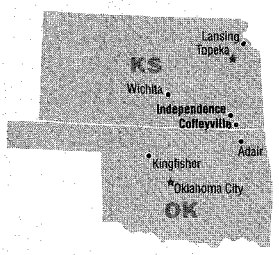
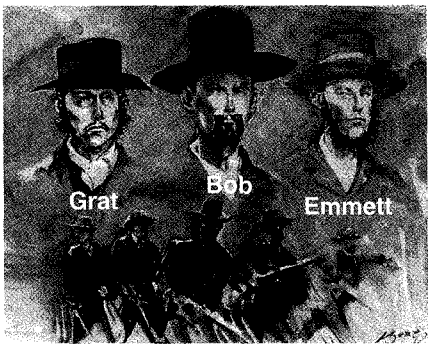
Coffeyville, Kansas, Wednesday Morning, October 5, 1892

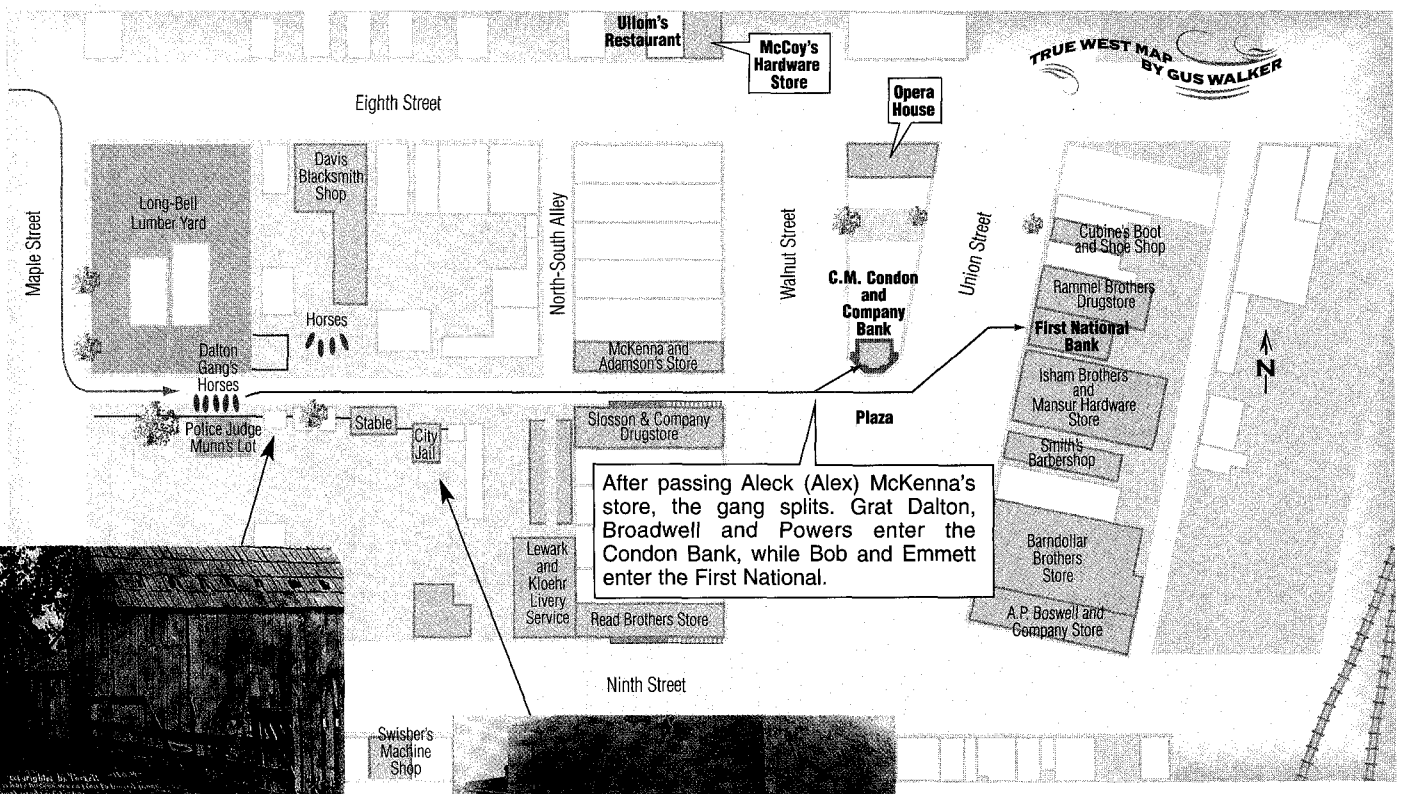


Phase One

The gang intended to tie their horses at McCoy's Hardware store or the Opera House, but they find the street torn up and the hitching posts removed. Instead, they ride south on Maple and enter a narrow alley where they dismount and tie their horses to a fence.

The Daltons wear fake whiskers to disguise their identities, whereas Powers and Broadwell are unknown in the area and do nothing to hide their features. (One report has them pulling bandannas up over their noses.)

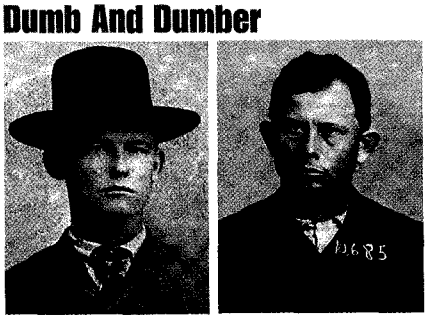




After passing Aleck (Alex) McKenna's store, the gang splits. Grat Dalton, Broadwell and Powers enter the Condon Bank, while Bob and Emmett enter the First National.

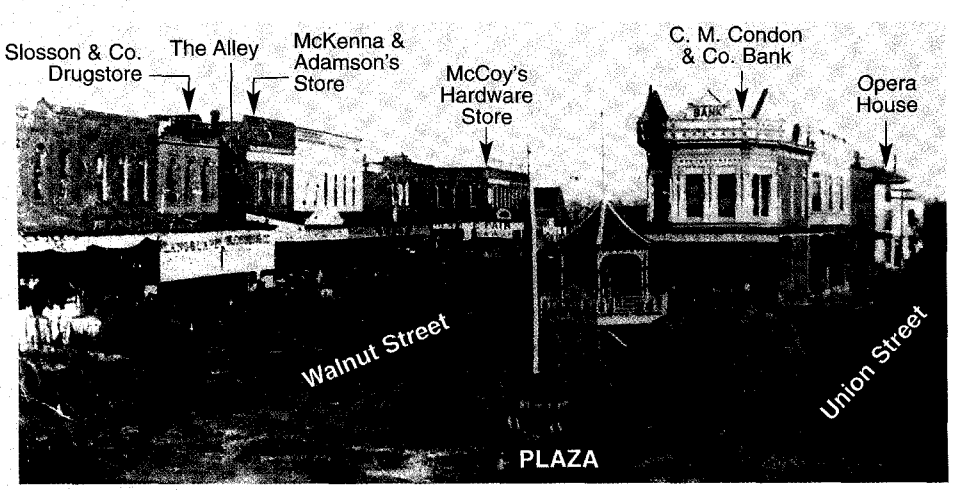
Alley fence (above), where the Dalton Gang ties its horses. Jail (right), on the south side of the alley.

Dumb And Dumber



Bob (left) and Grat are the leaders of the raid, and they make at least two fatal mistakes. Grat, 31, is the oldest, but proves to be a poor leader. His slow-witted actions in the Condon Bank lead to a major debacle. As to the choice of where to tie the horses (see above left), Emmett later admits, "There was no worse place in Coffeyville than the place Bob picked."

– All photos on this page courtesy Coffeyville Historical Society –



Walnut Street and the Plaza block, c. 1895. The buildings are identified as they appeared in October 1892.

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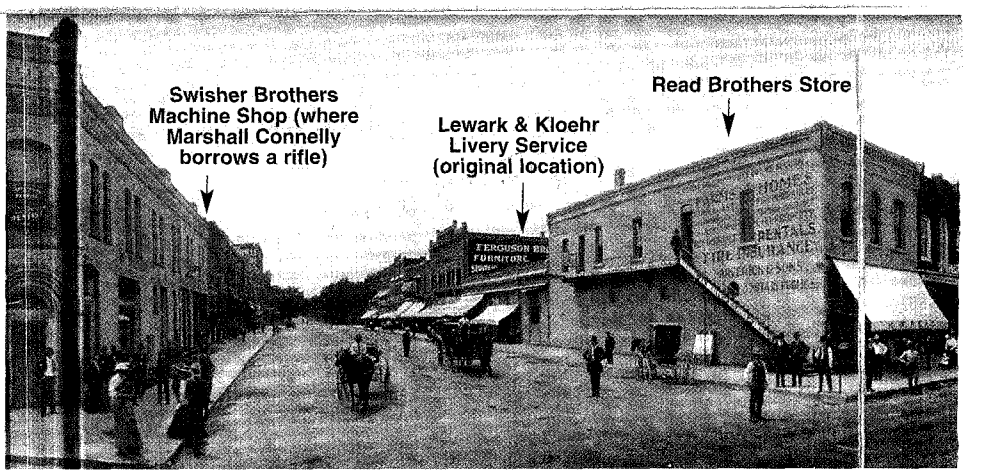
back inside the First National and give up on going out the front. [According to some accounts, Bob shot out the front door at this point and hit Gump and Reynolds.] Herding bank teller W.H. Shepard before them, Bob and Emmett head for the back door.

Lucius Baldwin, a 23-year-old clerk, snatches a pistol from Isham's hardware store and dashes out the back door, hoping to gain an advantage on the robbers. At the rear of the First National Bank, Baldwin meets the two Daltons coming out the back door with Shepard in front of them. Perhaps confused by their identity (which makes him the only person in Coffeyville who is), the clerk ignores Bob's order to halt. Bob raises his Winchester and reportedly says as he fires, "I have got to get that man." Baldwin falls with a fatal bullet just below his heart. Other citizens in the alley scramble for cover as the two Daltons abandon Shepard and run north looking for a place to cut across the plaza to their horses.

Stopping near the corner of Eighth and Union (see Phase Two map), Bob peers south and sees two ambushers crouching beside the First National Bank's front entrance, waiting for another shot. Bob raises his Winchester and fires, felling George Cubine and Charles Brown. Cashier Ayers, who has grabbed a rifle at Isham's, kneels behind a harness to take a bead on the outlaws. Bob Dalton spies him and shoots first, hitting Ayers just below the left eye from 70 yards away. (Witnesses later claim Ayers' head squirted blood like a fountain.)

A bullet hits Charley Gump—one of the first locals to spread the alarm—in the hand and shatters the stock of his shotgun. Another defender in front of Isham's is also hit by a ricochet and must be carried inside to safety. (It is unclear who shot these two, although Powers, Broadwell and Bob Dalton, as reported above, are each credited in subsequent conflicting accounts.)

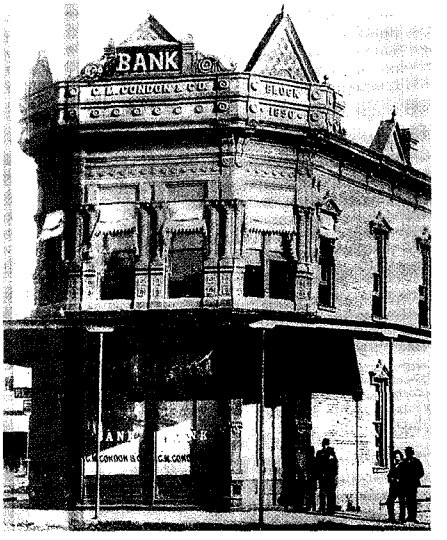
Dazed and bewildered, Grat and his crew grab what money they can find (Grat stuffs $1,100 of currency in his vest) and exit the Condon "with heads down, like facing a strong wind." As they run for their lives, a murderous

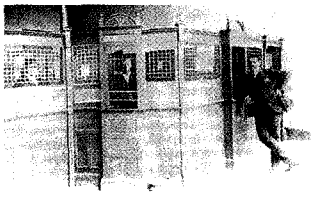


Coffeyville, Kansas, 1909

A panorama (above) of the battleground taken 16 years after the fight. This photograph gives a good perspective on just how far away some of the shooters were from the Condon Bank.

– All photos True West Archives except otherwise noted –





The outlaws enter the Condon Bank at approximately 9:30 a.m. Grat goes to the teller cage (above) and demands the money, while Powers guards the southwest door (at left) and Broadwell guards the southeast door (right side of same photo, where men are standing). Several reports have Broadwell and Powers firing four to six shots. The shooters at Boswell's (see panorama above) create a breastwork of wagons and fire some 80 shots at the bank. Broadwell reportedly fires back through the glass in the door, then puts his muzzle against the hole to fire again (see holes at left).

"The last time I ever saw Bob or Grat was just before the Coffeyville raid, when the three boys came to Mother's home near Kingfisher. They had been running and hiding for months. Their clothes were worn out. I gave them about all the clothes I had, a good Stetson hat, which Bob had on when he was killed, and a good coat and overcoat. They scarcely thanked me. They expected me to keep on putting up for them indefinitely."

—Littleton Dalton

A rare photo of Cubine's, with Charles Brown second from right. Many locals watch the battle from the stores lining the streets. One young girl reports seeing Grat and his men "running back and forth in the Condon bank, and I thought of rats in a trap seeking a way out." She also remembers "the firing was continuous like bunches of firecrackers exploding, both shotguns and rifles."

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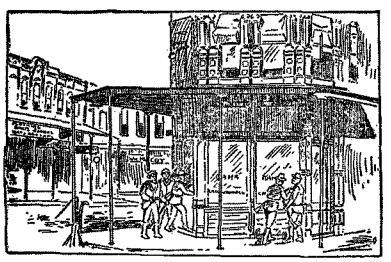
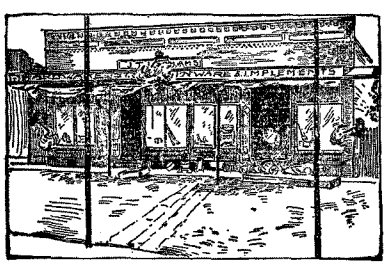
The Dalton Gang ties its horses in the alley.



The desperados enter the Condon Bank.

Bob and Emmett enter the First National Bank.

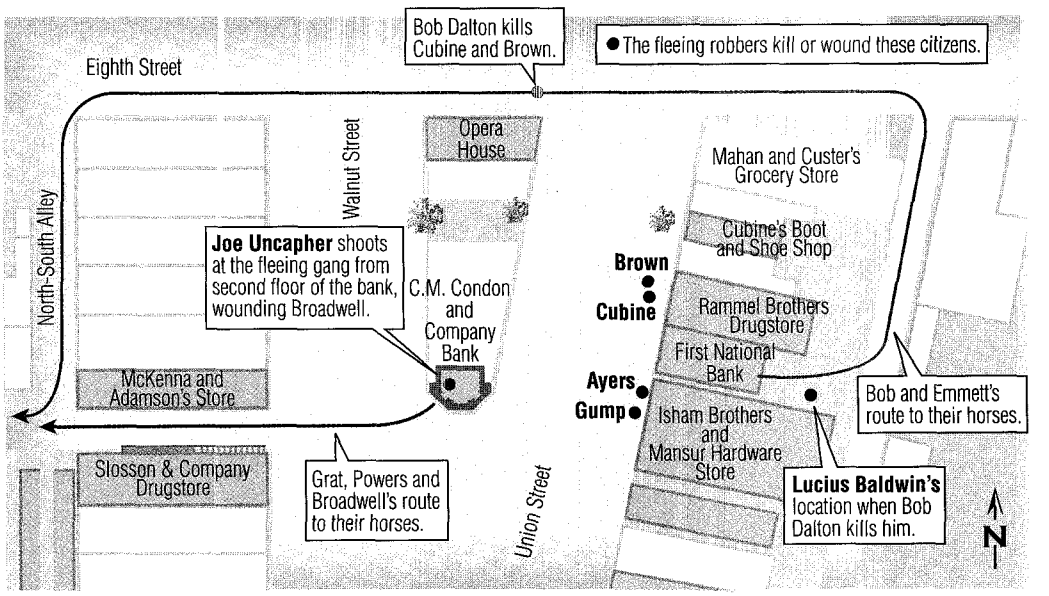
Cubine and Brown dying in front of Rammel Bros. Drugstore.



Citizens shooting at the gang from Ishams' hardware store.

Phase Two

After the shooting starts, things begin to go south for the gang. Here's what happens:



Eyewitness Report

The Dalton Brothers and Their Astounding Career of Crime by an Eye-witness was published several months after the robbery. Although the book purports to have been written by an "eyewitness," most scholars think it was compiled from contemporary news reports by an unidentified newspaper man, perhaps from Chicago or Kansas. The book's numerous illustrations (examples at left) were probably made from photographs, and are important because there are no known contemporary photos of the First National Bank, Isham's or Rammel Bros. Drugstore. Note how the artist illustrates the robbers with gunbelts outside their coats. This is at odds with some of the eyewitnesses, who reported the gang members had their pistols and gunbelts hidden under their clothing.

Although the outlaws are a little over 100 yards from their horses and freedom, it may as well be 100 miles because Isham's front doors face straight into the alley. For the citizens at the hardware store, it's like shooting fish in a barrel. Eyewitnesses agree that "volley after volley chased the fugitives."

– BBB –

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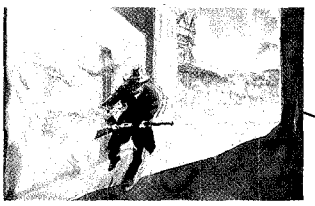
Battle in the Alley

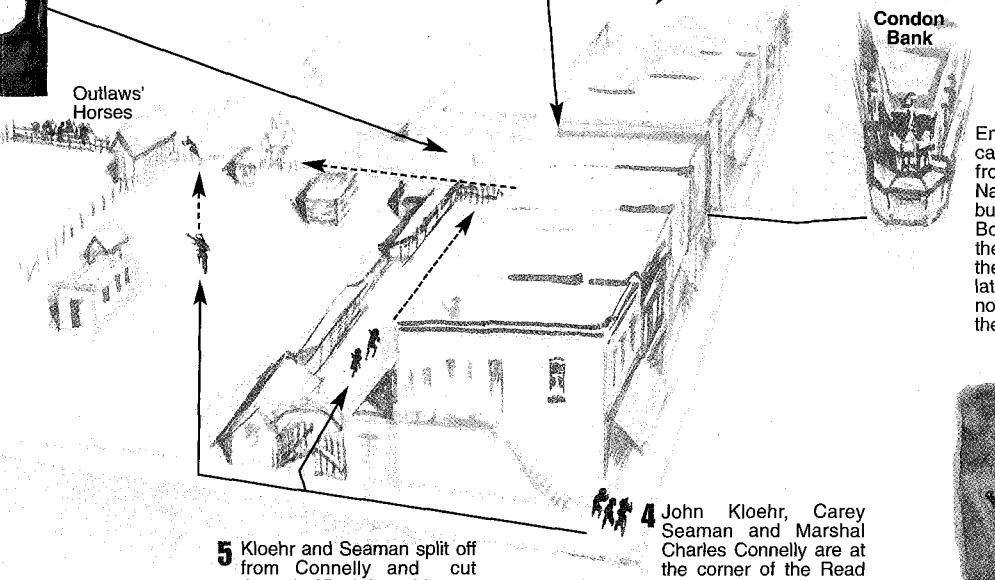


1 Powers is hit as he tries to enter a locked door. Wounded fatally, Powers runs almost the entire length of the alley before he collapses (see where his body was found, page 57).

2 Grat tries hard to quiet the guns at Isham's, firing again and again through the staircase on the side of Slosson's. Grat has $1,100 stuffed in his vest.

A Great Big "What If?"

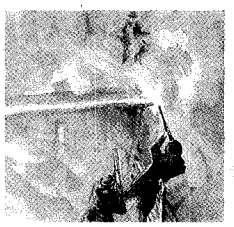
If the Daltons had been able to tie their horses on Eighth Street, it is possible the outlaws would have escaped Coffeyville without a scratch. Bob and Emmett made it past the Opera House without any resistance, and the guns at Isham's and Boswell's would have been almost completely blocked by the Condon Bank in the retreat of Grat and crew.



3 Emmett Dalton carries the loot from the First National Bank in a burlap bag. He and Bob are working their way back to the alley. Emmett later claims he did no shooting during the entire gunfight.

4 John Kloehr, Carey Seaman and Marshal Charles Connelly are at the corner of the Read Brothers store when they witness the robbers flee the Condon Bank and disappear into the alley. All three men run west to try and cut them off.

5 Kloehr and Seaman split off from Connelly and cut through Kloehr's stable.



7 Kloehr leans out from his stable gate and fires at Grat Dalton, just as the outlaw turns to check his backtrail.

6 With a borrowed rifle, Marshal Connelly cuts across a vacant lot and probably sees Broadwell run past the jail toward the horses (which Connelly would have also seen). Perhaps thinking all the robbers have made it to their horses, the marshal sprints to a gap in the fence and looks in that direction. Unfortunately, Grat Dalton is right behind him.

– All illustrations BBB –

swarm of bullets follows them into what will from this day forward be known as Death Alley.

Grat and Powers are hit almost immediately, but keep their feet and continue running. Powers tries ducking into a doorway, but the door is locked and he keeps running with a slug in his back. Grat scoots behind an oil wagon parked in the alley and shoots at Isham's through a stairwell.

Marshal Charles Connelly cuts across a vacant lot on Ninth Street, hoping to intercept the robbers. The marshal, using a borrowed rifle, bursts through a gap in the fence on the south side of the alley and looks west for the fugitives. Unfortunately, Grat is behind him at the staircase and levels his Model '86 Winchester from 20 feet away. Grat's blast hits Connelly in the back, killing him.

As Grat makes another run for his horse, two other townsmen, John Kloeher and Carey Seamen peer into the alley. When Grat turns to monitor his backtrail, Kloeher fires, hitting the outlaw in the throat. The slug breaks Dalton's neck and he falls in a heap.

Dick Broadwell makes it safely to the Long-Bell Lumber Yard and finds temporary cover. He shoots and kills the horses hitched to the oil tanker so he can fire unobstructed at his tormenters. During a pause in the shooting, Broadwell secures his horse, but before he can clear the alley, Seamen and Kloehr catch him in their sights. The bandit reels in the saddle as buckshot and a rifle slug tear into his body. He hangs on his saddle horn and makes it down the alley, disappearing around a corner.

Incredibly, Bob and Emmett have so far escaped being hit. "Now let's get to the horses," Bob tells Emmett, "the rest ought to be through by this time."

continued on page 57

"The past should be a springboard, not a hammock."

- Ivern Ball

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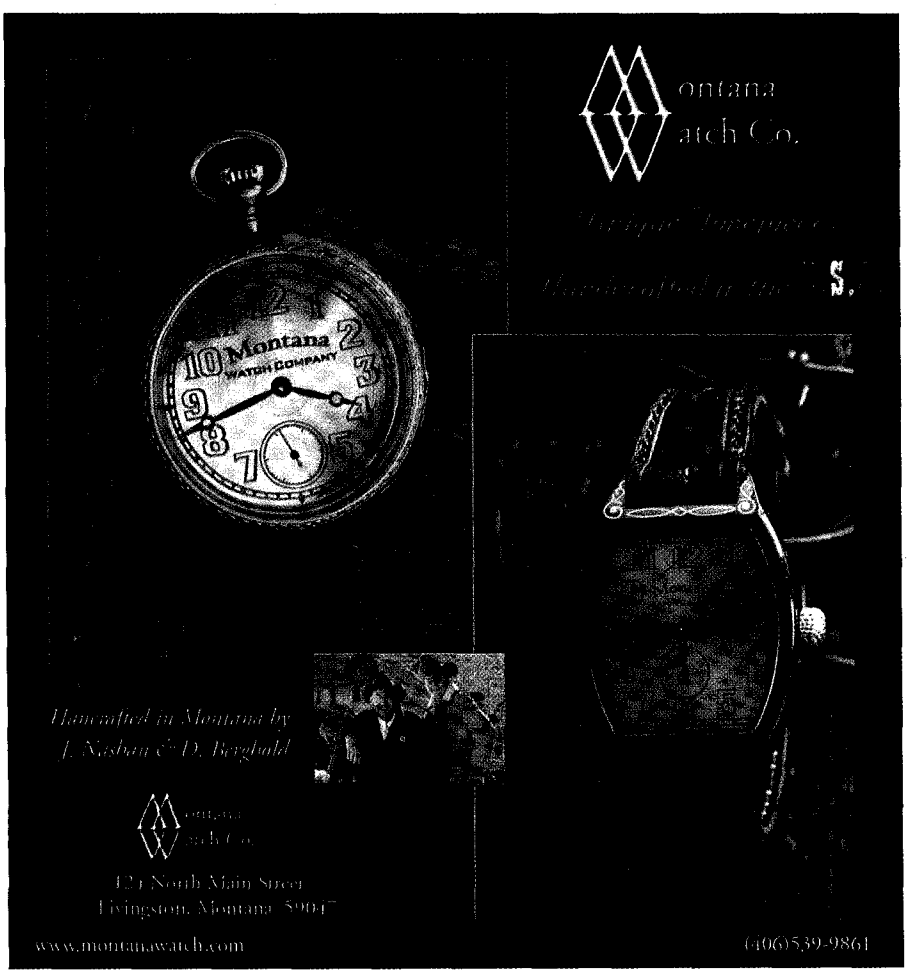

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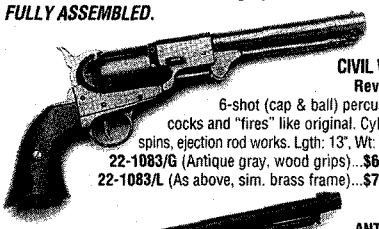

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22-1007G (M1860 Gray Decorator Revolver)..... **$67**
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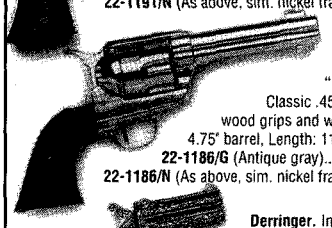
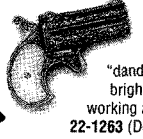
1873 Cavalry Pistol.
Cock the hammer, spin the cylinder. 7" barrel, Length: 13", Wt: 2.2 lbs. Wood grips, in antique gray or simulated nickel frame.
22-1191/G (Antique gray).....**$67 PPD**
22-1191/N (As above, sim. nickel frame)...**$72 PPD**



1873 "Peacemaker"
Classic .45 revolver with wood grips and working action. 4.75" barrel, Length: 11.5", Wt: 2 lbs.
22-1186/G (Antique gray).....**$66 PPD**
22-1186/N (As above, sim. nickel frame)...**$72 PPD**



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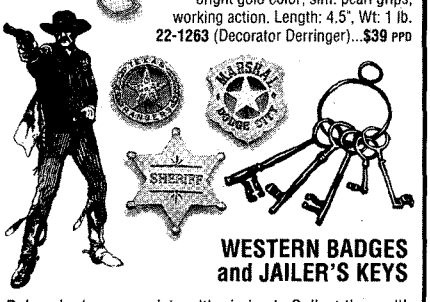

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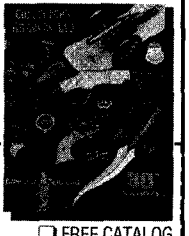

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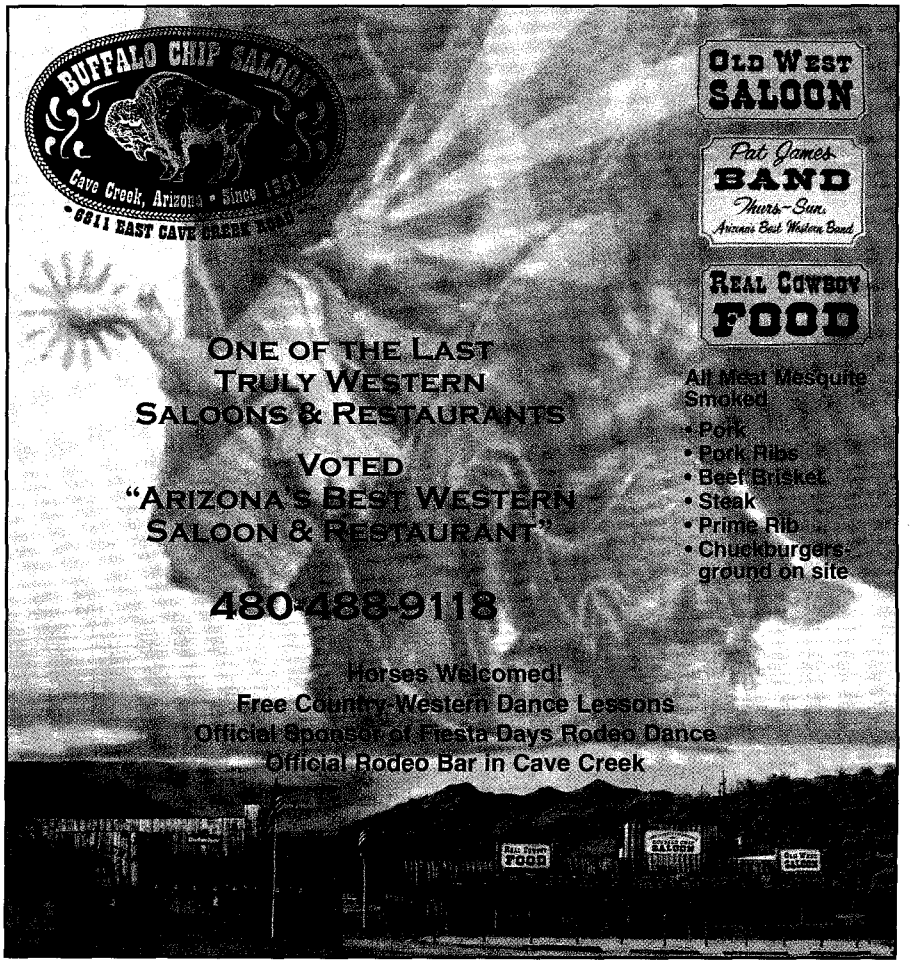

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"Go slow!" Bob Dalton (left, with rifle), boasts to his brother, Emmett. "I can take the whole town." As the duo reach the alley, Bob scans the high windows looking for shooters, when a bullet from Isham's nails him in the chest.

– BBB –

continued from page 54

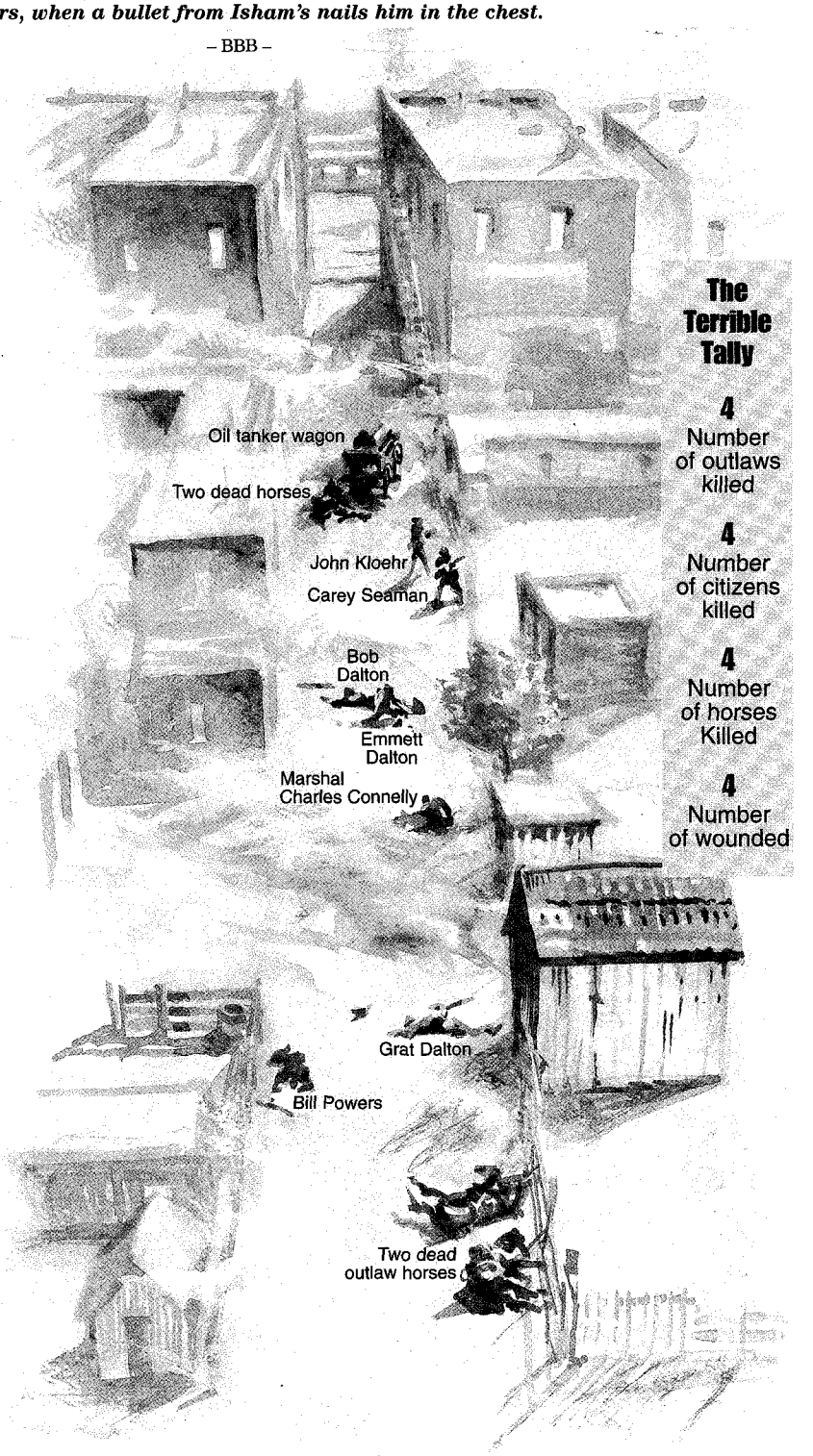
As the last two bandits dash for their horses, Bob glances up at the high windows along the alley and takes a bullet in the chest. He stumbles across the alley and sits down hard atop a pile of cobblestones stacked beside the jail. Still game, Bob fires several more times but hits no one. Rising painfully to his feet, Bob staggers to the corner of the stable, sees Kloehr and fires twice, missing both times. Kloehr waits for a clear shot, takes aim and hits the outlaw leader in the chest, sending him sprawling into the alley. (Henry Isham later claims he nailed Bob in this exchange.)

Still carrying the money, Emmett has been hit in the body, another bullet has broken his arm and yet a third slug has hit his cartridge belt (photo, page 60).

Two of the outlaws' horses have been killed in the lead hailstorm, (Bob's and Powers') but Emmett's mount is still standing. Emmett swings onto his saddle and is immediately hit several more times by rifle fire—in the left hip and groin. Everyone expects him to go down, but instead of falling or spurring his horse toward freedom, he reins his mount directly into the teeth of the shooting. Riding straight to his brother, Emmett leans down to give Bob a hand up.

Dying, Bob Dalton whispers, "It's no use." (Later, Emmett adds these perhaps wishful words: "Good-bye Emmett. Don't surrender, die game.")

Carey Seaman steps clear and fires both barrels of his shotgun into Emmett's back and the last Dalton hits the floor of Death Alley face first.



The Terrible Tally

4 Number of outlaws killed

4 Number of citizens killed

4 Number of horses Killed

4 Number of wounded

Death Alley Aftermath: Looking East From Maple

"They're all down," comes the cry as crowds of people come out of doorways and from blocks away. Describing the scene, a reporter writes, "dead and dying horses and smoking Winchesters on the ground add to the horrors of the scene. . . . Excited men, weeping women and screaming children thronged the square."

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Odds & Ends

Dick Broadwell made it to the outskirts of town, swaying and gasping in the saddle with a dozen wounds. A posse of townsmen found him crumpled in death between puddles of his own blood. His horse stood quietly beside him.

•

Cashier Tom Ayers survived. Bob Dalton's bullet had hit Ayers just under the left eye and exited at the base of his skull. A quick thinking bystander, George Picker, pressed his thumb over the wound to stem the fountain of blood. Ayers later became mayor of Coffeyville.

•

A local newspaper reported, "Not over fifteen guns were actively engaged in the fight on both sides and the engagement lasted about ten minutes. Eight persons were killed and three wounded." As the townspeople examined the outlaws, they discovered that none of the bandits' numerous revolvers had been fired. Unlike gunfights in the movies, this had been almost exclusively a rifle and shotgun contest.

•

The money from the banks was recovered and the next day the Condon bank reported a loss of $20 and the First National reported a surplus of $1.98.

•

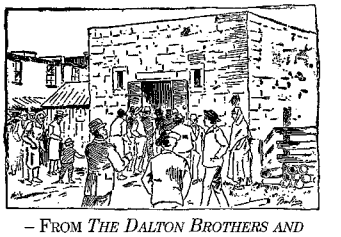
Within 24 hours, 2,000 sightseers descended on Coffeyville, taking pieces of clothing and other personal items from the outlaws' bodies.

•

We recommend: *Daltons! The Raid On Coffeyville Kansas*, by Robert Barr Smith, OK Press, 405-325-2000 and *What Really Happened on October 5, 1892*, by Lue Barndollar, Coffeyville Historical Society, 620-251-5944.

After Broadwell's body was brought in from the edge of town, the dead bandits were all rounded up and a hay rack from a wagon was put on the ground, with hay underneath to prop it up. The bodies were placed on the rack, leaning against a stable wall next to the jail (see stable photos, page 59). Left to right: Bill Powers, Bob Dalton, Grat Dalton and Dick Broadwell. There are several versions of this setup, one with a rifle thrown across the bodies (see page 7) and another with a young boy peering through the hole in the stable wall behind Powers' head.

The bodies were literally thrown in the jail overnight in a heap (at left). The next day, the curious lined up to take a gander.



– FROM *THE DALTON BROTHERS AND THEIR ASTOUNDING CAREER OF CRIME* BY AN EYE-WITNESS –

Hero John Kloehr.

Hometown Heroes

Bavarian John J. Kloehr (pronounced "Clair") was taking a nap in his stable when the shooting started. Kloehr, 34, was one of the best shots in town and often traveled to out-of-town shooting tournaments. Married, with four children, Kloehr was modest and did not like to talk about himself. He was often credited for killing Grat, Bob and Broadwell, but Kloehr told a Wells Fargo agent he killed only Grat Dalton. The agent noted, "[Kloehr] said that he sighted for his head, but undershot a little for he hit him in the neck right on his Adam's Apple and broke his neck."

A barber by trade, Carey Seaman (right) worked at Smith's barber shop next door to Isham's. He stepped into a battlefield when he returned to work after hunting. Seaman retrieved his shotgun from his wagon, fired both barrels into Emmett Dalton and ended the fight.

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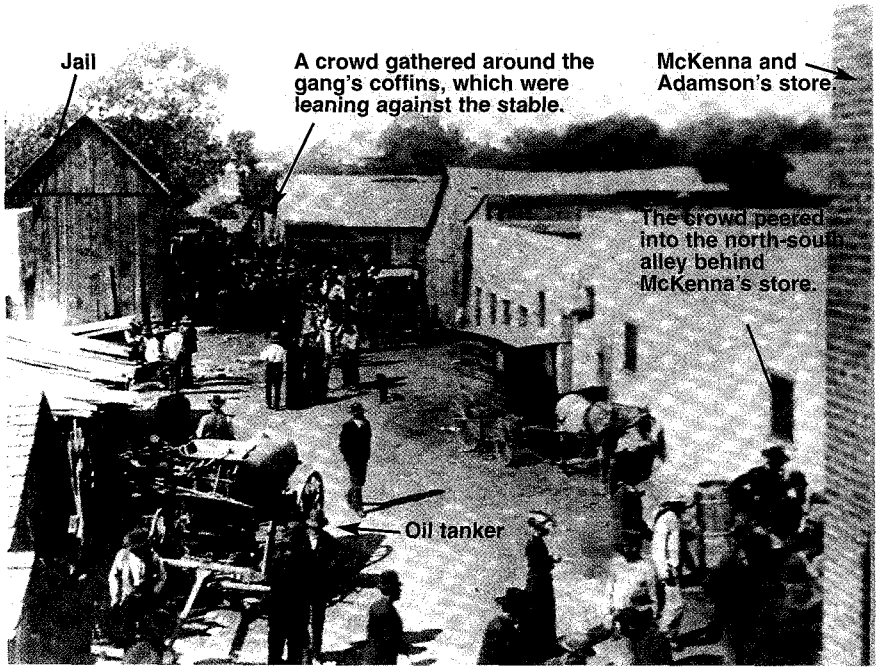

Death Alley After the Raid
Top photo: Looking west from between Slosson's Drugstore on the left and McKenna and Adamson's store on the right. This is as close to a crime scene photo in the Old West as you will get. The oil tank wagon that Grat hid behind is still at the scene (bottom, left). The stable where the majority of the dead gang photos were taken is within feet of where most of the outlaws died. Middle photos: Bill Powers, Grat Dalton, Dick Broadwell and Bob Dalton in their coffins, which are seen propped against the stable in the bottom photo.

– Courtesy Coffeyville Historical Society –

When the souvenir-hunting sightseers descended on Coffeyville, they even pilfered the dead horses, taking their tails, manes and horseshoes. The outlaws' burial took place the day after the shoot-out. The gang's corpses were tucked into black-lacquered coffins paid for at public expense. No tombstones were purchased. A piece of the fence railing, where they had tied their horses, served as their grave marker until 1931.

History Repeats Itself

Comparisons to the James-Younger Gang's ill-fated raid on Northfield, Minnesota, 16 years before, are startling. In both attempts, a bank employee fooled the robbers by claiming the vault was on a time lock when it wasn't. Two nearby hardware stores supplied weapons and ammunition to the townspeople, who showed surprising pluck against armed and dangerous men. In the Northfield raid, eyewitnesses claimed there was an extra man in on the robbery, who became known as the "Ninth Man," as supposedly there was a "Sixth Man" in the Coffeyville raid. In both cases, one of the survivors received massive attention from women attracted by the "poor outlaw" syndrome. (In the Northfield raid it was Bob Younger, and in the Coffeyville raid it was Emmett Dalton who received "bouquets of beautiful flowers" from admiring women.) Both raids generated a local folktale that a member of law enforcement hid during the engagement. In the Northfield raid, it was allegedly a city marshal who hid in a hardware store. In the Coffeyville raid, "a panicked deputy sheriff" allegedly hid beneath some plows. Author Robert Barr Smith has found one report that said the Daltons wore dusters, just like the James-Youngers at Northfield. All of this is more ironic when you consider Bob Dalton claimed they were going to raid Coffeyville to try and top Jesse James.

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Life After Death Alley

After recovering enough to be moved, Emmett (at right) was escorted by train to Independence, Kansas, to stand trial. Still on crutches, he was tried for the murder of Baldwin and Cubine, but maintained he had shot no one during the raid. Hoping for a lighter sentence, Emmett changed his plea to "guilty of murder in the second degree." Despite his plea, he was sentenced to hard labor for the rest of his natural life. The young highwayman allegedly cried like a baby when he heard his sentence. After the trial, he was placed on a train with a strong guard and conveyed to the penitentiary at Lansing, Kansas, "as fast as steam could carry him."

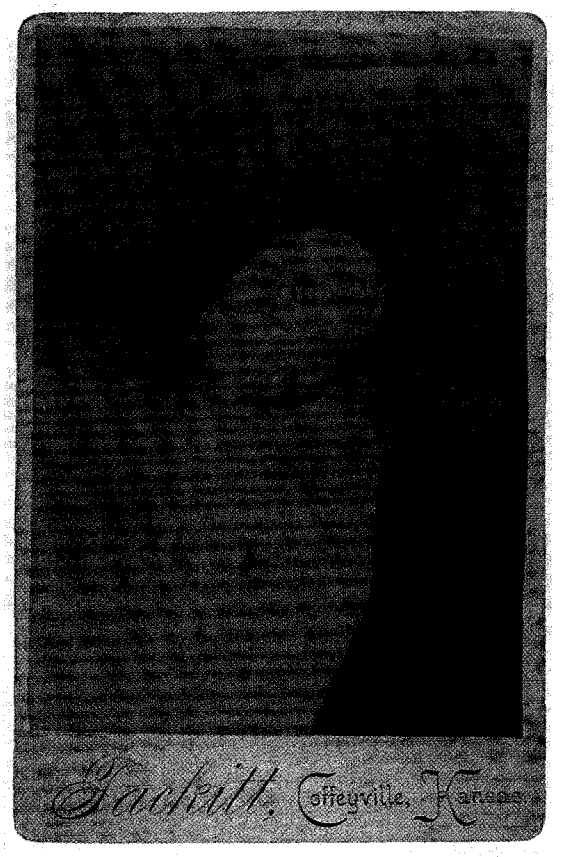
For 14 years Emmett was a model prisoner, working much of the time as a tailor. His arm wound grew worse and in 1907 he received a four-month parole for medical treatment in Topeka. When he returned to prison in November, the governor pardoned him.

Emmett married Julia Johnson Lewis in 1908 at Bartlesville, Oklahoma. He also wrote his first book, *Beyond The Law*, in which he spun a highly fictitious take on his outlaw life.

Moving to California around 1918, Emmett entered into the movie business and produced a melodrama of his life, *Beyond the Law* (see poster at bottom right). After that, Dalton dabbled in construction and had some success.

Returning to Coffeyville in 1931, Emmett ordered proper tombstones for his brothers. At the cemetery, he pointed at his brothers' graves and said, "The biggest fool on earth is the one who thinks that he can beat the law, that crime can be made to pay. It never paid and never will, and that's the one big lesson of the Coffeyville raid."

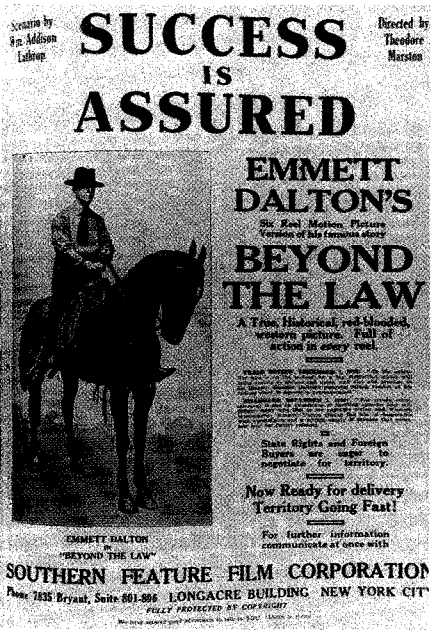
Emmett went back to California, sold real estate and wrote another book, but his health declined. He also suffered a stroke and found religion (he was baptized by Aimee Semple McPherson in 1936). By the end, he had become a Western icon and celebrity. "Em," as his friends called him, died appropriately, in Hollywood on July 13, 1937. He was 65.



After the shootout in Death Alley, a man ran up from Farmer's Home Boarding House (above, left building) carrying a rope. Many in the rapidly growing crowd wanted to lynch Emmett but Dr. Walter Wells protested, saying Emmett was so far gone they might as well hang a dead man. The lynchers backed down.
Emmett was taken into Slosson's drugstore, then upstairs to the doctor's office, where Wells removed 23 slugs from Dalton's body. Wells also wanted to amputate Emmett's shattered arm, but the outlaw would not consent. Ironically, Emmett was removed to the Farmer's Home Boarding House to recover, where the photo, at left, was probably taken.

One of the bullets fired at Emmett hit his cartridge belt and mangled a casing (right: the gunbelt is in the* Defender Museum *in Coffeyville). While Emmett lingered near death, the limp bodies of Bob and Grat (left) were brought in, and in an emotional voice, he identified them.
After his release from prison, Emmett wrote two books and made a movie (below). The books did okay; the movie was a bust. As the years went by, Emmett became a celebrity. He is seen in black hat (below, middle photo), posing with the legendary Charlie Siringo (holding a rifle) and Pawnee Bill (right).

Emmett (left), c. 1910. The above photo was taken in Altadena, CA, 1927.



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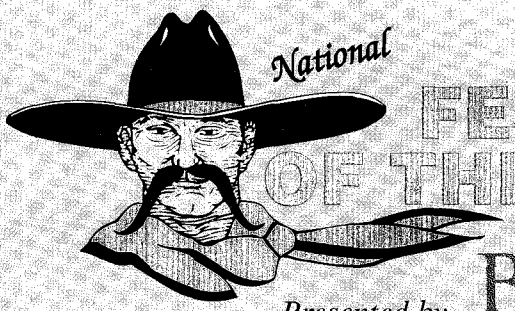
13TH ANNUAL



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James Drury, Alias The Virginian

Still shooting straight.

When Owen Wister published *The Virginian* in 1902, he created the quintessential fictional Western hero (more than 60 years before Clint Eastwood made *The Man With No Name* popular) and gave birth to an American literary genre. Gary Cooper once played Wister's hero on the screen, and more recently Bill Pullman, but for most of us, James Drury is The Virginian.

The New York-trained actor played the title role for nine years in NBC's 90-minute television Western. Starring Drury and Doug McClure (who died of lung cancer in 1995), the show was a hit from the time it debuted. More than 200 episodes of *The Virginian* were filmed from 1962 to 1971, shooting the last season under the new title *The Men From Shiloh.*

Since *The Virginian*, Drury has been relegated to TV guest spots. Far from bitter over the lack of acting jobs, Drury is also far from retired. He has a variety of business interests, is narrating several Kirby Jonas' Western novels on tape and is actively involved in celebrity cattle-cutting events as well as the Single Action Shooting Society. Best of all, Drury notes, he has been sober for 20 years—"and I've spilled more whiskey than you'll ever see."

Opinionated, engaging, gracious, humorous but somewhat intimidating, James Drury doesn't hold back in an interview, as *True West* learned in Kerrville, Texas.

True West: If you had a chance to play any historical Western character, who would it be?

James Drury: I don't know there's anyone I have any particular affinity for. I find that people tend to be divided into two schools of thought. People don't want to have anything to do with a Western that has any fiction in it, and some people don't want to have anything to do with a Western that has any reality in it, any real accuracy in it. I don't mind how accurate a thing is as long as it doesn't interfere with the flow of the story and the enjoyment and entertainment value of the story.

TW: How did the role of The Virginian come about?

JD: It was 1962, and I was 28 years old. I had been in the picture business for eight years. I started when I was 20 in *Blackboard Jungle* at MGM, and I had been at 20th Century Fox for a couple of years where I made *The Last Wagon*, *Love Me Tender*—Elvis' first picture—and *Bernadine*, Pat Boone's first picture. I have the dubious distinction of having been Elvis' older brother and Pat Boone's older brother in their first pictures. That is a dubious distinction.

"I am no one to trifle with."

– Courtesy Johnny D. Boggs –

But I had worked in almost every Western series that was on. And then I had just been cast for *Ride the High Country*. They signed me to a contract at Universal, and I think they were already considering me for *The Virginian* but never told me.

So I was there as a contract player and they tested me for the role—three separate screen tests. All they said to me at the end of the screening, the first one, was lose some weight. So I lost some, and came back and they said lose some more weight. So in that 30-day period I lost 30 pounds. I ran my ass off, starved to death, and got the weight down. And after the third test was over, it was on a Thursday, and Doug McClure and I were both informed on that Friday afternoon that we would be starting production on Monday morning. That's the preparation we had, and nine years later we were finished.

TW: How hard was it shooting that series?

JD: It was logistically a nightmare. We would shoot 74 minutes and 30 seconds worth of film in an average of eight days. Nowadays they take 20 days to make an hour show. So lots of time we had three and four units shooting three and four different *Virginian* episodes at the same time on the back lot. We would literally get on horseback and ride back and forth between the sets. Run in and say a few words here, and run in and say a few words there, and then come back over here and do an enormous 10- or 12-page scene in another episode and then go to another set and do another big 10-page scene. So, it was very confusing to my horse. But we were just young and tough and crazy, and nobody told us it couldn't be done, so Doug and I went ahead and did it.

TW: Did you enjoy working with Doug McClure?

JD: Oh, one of the strongest, lifelong relationships I ever developed with anybody. I talked to him three times a week for 30 years, so it leaves a big hole when somebody like that goes. No matter where I was in the world, or no matter where he was in the world, I'd talk to him two or three times a week. That was the friendship. We always had something we had to say to each other. He died far too young, and it was a terrible tragedy.

TW: There was almost movie-like quality to *The Virginian.*

JD: We were the first 90-minute show with continuing characters, and we were the only one that was successful. Our writers could write great guest-star roles. Big, heavy duty guest-star roles. So we had the likes of Bette Davis, Joan Crawford and Robert Redford and George C. Scott and Colleen Dewhurst and Ralph Bellamy. The list just goes on and on of people who were

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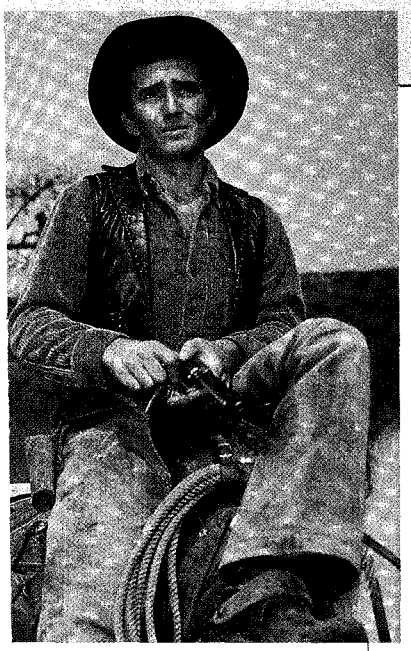


The Virginian *was a 90-minute hit Western that ran for nine years on NBC.*

– True West Archives –

willing to come work on *The Virginian* because of the parts. It gave me the chance to work with the cream of the crop. And it was exciting every morning because I'd wake up and think: I get to work with George C. Scott today. And that is a big deal. It was a big deal every day that anybody ever worked with George C. Scott because he was so brilliant.

TW: It was a good episode, too.

JD: It was. And we did a completely separate one with his wife. Colleen was one of the best actresses to ever work in English. And it was true about Bette Davis and Joan Crawford, you know, because they really didn't get along. We did an episode with Bette first and we got to be real good friends, talked on the phone and she'd call to see how things were going. And as soon as I worked with Joan Crawford, I never heard from Bette Davis again or could get her on the phone.

TW: Speaking of actresses, Mariette Hartley says you and the other actors playing the Hammond brothers scared the hell out of her during *Ride the High Country*.

JD: She was scared of everything. I have a funny feeling she still is but couldn't say for sure. She was great in the picture, though, she was great in the picture because that was the quality that Sam [Peckinpah] cast. She was like a deer in the headlights all the time. And it worked so well for what we were trying to do because the whole picture was about scaring her to death.

TW: Do you enjoy what you're doing now?

JD: Very, very much. I have enjoyed every single day of my life, good or bad. I'm the type of guy who enjoys life doing what I'm doing. I would enjoy it a lot more being much more active on film and on stage. I'd like to work a lot more. People just don't hire me.

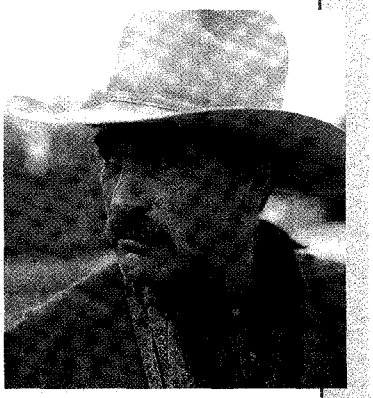
TW: Do you think that has to do with the reputation you acquired during *The Virginian*?

JD: Undoubtedly. I am no one to trifle with. Give me a job and I'll make your life hell on earth. Because I want to get it right. So everybody knows that. Even the people who are too young to know me from a bale of hay know that. And I literally have not worked at Universal since I finished *The Virginian* because of that, and their influence is pervasive. But it doesn't bother me in the least. I got what I wanted out of it, which was a good show.

— Johnny D. Boggs

Dueling Review: *Monte Walsh*

Starring: Tom Selleck, Isabella Rossellini, William Devane, Keith Carradine, Robert Carradine, Barry Corbin and George Eads.
Directed by: Simon Wincer (*Crossfire Trail, Lonesome Dove*).
Premise: In the 1890s, several cowboys find their way of life ending. *Monte Walsh* is a remake of a Lee Marvin movie (1970).
Where: Turner Network Television (TNT).
When: Premieres January 17 at 8 p.m. (E.S.T./P.S.T.), repeats Jan. 18, 19, 25, 26, 29.



Tom Selleck wearing hat #3.

– True West Archives –

Two True West *staffers, both passionate about Westerns, debate the merits of Tom Selleck's new TNT Western,* Monte Walsh:

Ted Gàcsi: I thought the movie was touching and really sad. It was a gut-wrenching depiction of the end of an era.
BBB: The first half was way too slow. Although I did like the line where the cow boss [William Devane] tells his cowboys the corporate bean counter is visiting out West for two weeks to "learn cowboyin'," and Chet Rollins [Keith Carradine] quips dryly, "What'll he do the second week?"
Ted: To me, the movie captured what life must have been like for a working cowboy on a ranch in the late 1890s.
BBB: I half agree. The opening town scene was excellent with the buildings sprawling haphazardly up a hill, but I thought much of the costuming looked too much like a Sundance catalogue. Everyone looked a tad too crisp.
Ted: Come on. You're being too critical. Selleck wears about four different styles of hats throughout the movie. I thought it was very accurate when he dunked his new hat in the water barrel to shape it prior to visiting the soiled dove [Isabella Rosselini]. I know you're a hat nut, what did you think of the different styles?
BBB: I thought the last hat Selleck wore was the most authentic to that time period. It was also closer in style to the hat Lee Marvin wore in the original. Tom looked great in it.
Ted: You have to admit it had romance. My wife was in tears.
BBB: I cried when they ate the laxative-laced pancakes.
Ted: You're joking.
BBB: Yes, but I thought Shorty [George Eads] stole the movie. He was edgy, lean and mean. Some of those boys are gettin' kinda' stout in the middle.
Ted: Kind of like you.
BBB: Touché, hombre. Actually, I shouldn't be so hard on Selleck. He has almost single-handedly kept the Western alive when no one else cared [see the latest, surprising trend, next page].
Ted: You could tell he is passionate about the West and I think it's his best Western ever. I'd give it a nine [*Lonesome Dove* was a ten].

In the interest of full disclosure, it must be noted that Bob Boze Bell is a history snob and Ted Gàcsi is an ad salesman.

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WESTERNS IN THE WORKS

Get Ready for a Bonanza of New Westerns!

Here's a sampling of Westerns in the pipeline or ready to be released:

Big Screen Westerns

Title: *Open Range*
The Deal: Disney is teaming up with director and star **Kevin Costner**, trying to strike pay dirt again after hitting the mother lode with *Dances With Wolves* (1990), which raked in a whopping $248 million and two Academy Awards (best picture and best director for Costner).
The Premise: Filmed in Canada last summer, the movie concerns the day-to-day travails of four men living in the West, played by Costner, **Robert Duvall**, **Diego Luna** and **Abraham Benrubi**. **Michael Gambon** also stars.
Release Date: Tentatively, summer 2003.

Title: *Westworld*
The Deal: **Arnold Schwarzenegger** saddles up for his second Western (*The Villain* being his first).
The Premise: Schwarzenegger reprises the **Yul Brynner** role of a robotic Old West gunman programmed to be slain by wanna-be gunslinger tourists in a fantasy vacationland. When the robot's circuits go awry, tourists start dropping like Democrats.

Title: *The Last Ride* (reportedly it will be retitled)
The Deal: When **Ron Howard** left the *Alamo* project, he negotiated with Revolution Studios to direct *Last Ride*, with a script by **Ken Kaufman** (*Space Cowboys*), from the novel by **Thomas Eidson**. **Tommy Lee Jones** and **Cate Blanchett** have recently signed on to play the leads.
The Premise: The story is set in 1886 New Mexico, where a father returns home to make peace with the daughter he abandoned years earlier. His now-grown daughter is unforgiving and turns a cold shoulder. When her eldest daughter is kidnapped and her husband murdered, she begrudgingly enlists her father to ride to the rescue.

Don't look now Kemo Sabe, but I've got breasts!

– True West Archives –

Title: *Hidalgo*
The Deal: Producer **Casey Silver** and Disney join up with screenwriter **John Fusco** (*Young Guns*, *Thunderheart*) to add to the blending of traditional oaters with international settings (see *Last Samurai*). Starring **Viggo Mortensen** (*Lord of the Rings*) as Frank T. Hopkins.
The Premise: Set in 1890, the story centers on a cowboy and his favorite horse, who journey to Arabia to compete in a dangerous race for a mammoth prize.
Release Date: Tentatively, summer 2003.

Title: *Bounty*
The Premise: A legendary gunman tackles a supernatural killer in the Old West. Long thought dead, the killer has resurfaced, and the gunman is a bounty hunter trying to track him down.
What The Hell Are They Smokin'? "This is a story that gives a modern spin to a classic genre," says a production team member.

Title: *The Lone Ranger*
The Deal: Columbia Pictures has been developing this project for some while and at press time it's unclear if it's still on the front burner.
The Premise: Left for dead with five other Texas Rangers following an ambush, lawman John Reid is nursed back to health by an Indian named Tonto. After healing, Reid dons a mask to avenge his comrades' murders and foil evildoers. He never accepts payment for his services because he inherited a silver mine from one of his slain brothers—the same mine that affords his endless supply of trademark silver bullets.
Budget: A reported $70 million.
What The Hell Are They Smokin'? One insider claims they have considered "a lithe, buxom female" to play Tonto.

Title: *Muraya* (was *Mike S. Blueberry*)
The Deal: **Eddie Izzard** (in real life, a hilarious, stand-up "executive" transvestite), **Juliette Lewis** and **Michael Madsen** join this international production from France's La Petite Reine and Ajoz Films.
Locations: Mexico, Spain and France.
The Premise: An adaptation of the cult Western graphic novel series by **Jean Giraud/Moebius**.

The popular French comic Blueberry.

– True West Archives –

"I busted a mirror and got seven years bad luck. But my lawyer thinks he can get me five."

- Steven Wright

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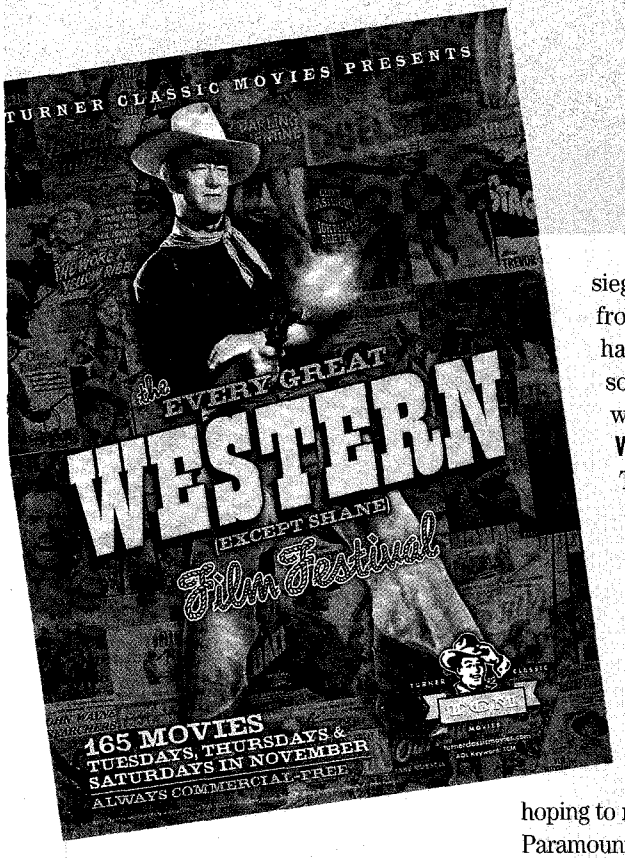

Starting with last November's month-long oater-fest on cable's Turner Classic Movies—165 classics played 24 hours at a stretch, and the whole shootin' match was cleverly titled* Every Great Western (except Shane)*—the Western hasn't enjoyed this much attention in decades.

– Courtesy TCM –

Title: *Men of Destiny*
The Deal: Action Director **John Woo** (*Windtalkers*) tackles his first Western.
The Premise: The story revolves around the plight of the Chinese and Irish immigrants who built America's first transcontinental railroad.

Title: *The Last Samurai*
The Premise: Tom Cruise is an 1875 American cavalryman who travels to Japan to be a part of its warrior culture.
Release Date: December 2003.

Title: *Mending Fences*
The Deal: Keith Carradine stars with **Christopher Atkins** and **Bo Hopkins**.
The Premise: An Arizona ranching family struggles with its own emotional fences while trying to solve a murder.

Title: *Six Shooters*
The Deal: Columbia Pictures has this project in development.
The Premise: In the waning days of the Civil War, Confederate President Jefferson Davis loads the South's entire gold reserves aboard trains during the siege of Richmond to keep them from falling into the wrong hands. A couple of Union soldiers are bent on making off with said gold.
What The Hell Are They Smokin'? This project is being described as "Butch Cassidy and the Sundance Kid meet The War Between The States."

Title: *Montana 1948*
The Deal: Indie Echo Lake Productions has optioned **Larry Watson's** first novel, hoping to make it into a decent Western. Paramount had the property but gave it up in 1996.
The Premise: A small-town sheriff discovers his older brother, a charming, well-respected doctor, may be guilty of sexual assaults against female Native American patients.

TV Westerns In The Works

Title: *Then Came Jones*
The Deal: ABC is spending big dollars (some say $5 mil) for a pilot of this semi-reprise of *Along Came Jones*, which starred **Gary Cooper** and **Loretta Young**. **Melissa Gilbert** describes her part in the new series as "Laura Ingalls all grown up and everything went wrong."
The Premise: The pilot is set in the border town of El Paso, Texas, where the 20th century is rapidly bringing an end to the Old West. The main character is Ben Jones, played by **Sean Patrick Flanery,** the town's kingpin of sin, who finds himself thrust into the position of taking over the town's law enforcement.
What The Hell Are They Smokin'? "This is not your grandfather's Western," is how co-creator **Bert Salke** puts it, adding that the pilot features automobiles and an early version of the machine gun.
When Will You See It? Fall 2003.

Title: *Peacemakers*
The Deal: USA cable channel is the producer.
The Premise: An older Texas lawman, played by **Tom Berenger**, runs headlong into a young Pinkerton agent who uses the current (1890s) technology to solve crimes. Their conflict is the nucleus of the plot.
What The Hell Are They Smokin'? The project is being described as "CSI lands in the Old West."

Title: *Deadwood*
The Deal: HBO tapped **David Milch** (*NYPD Blue*) to create an edgy, hard-hitting Western.
The Premise: The Old West town of Deadwood has plenty of quirky characters including Wild Bill Hickok (reportedly **Keith Carradine**). **Walter Hill** (*The Long Riders, Wild Bill*) directed the pilot.

Title: *And Starring Pancho Villa as Himself*
The Deal: HBO has signed **Antonio Banderas** to play the title role.
The Premise: Pancho Villa joins forces with movie honchos D.W. Griffith and Harry Aitken to help the Hollywood filmmakers stage the first Hollywood action movie by placing cameras in the middle of several Mexican revolutionary battles. As phony as it sounds, this really happened! The resulting film was *The Life of General Villa*, which some historians think went a long way toward generating sympathy for Villa and his political goals.

Other Western series rumored to be in the works include another Wyatt Earp vehicle with writer **Dan Gordon**. (He penned Kevin Costner's 1994 *Wyatt Earp*, which was originally intended as a six-hour mini-series, a la *Lonesome Dove*.) The other surprise is a project called *I, Jesse James* which is supposedly being developed for cable.

Any way you slice it, this is the most promising slate of Westerns in recent memory. And as **Bruce Boxleitner** puts it, "If any of these films connect with an audience, look out."

Frankly, we're rooting for them all.

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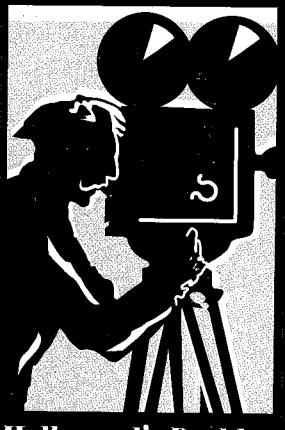

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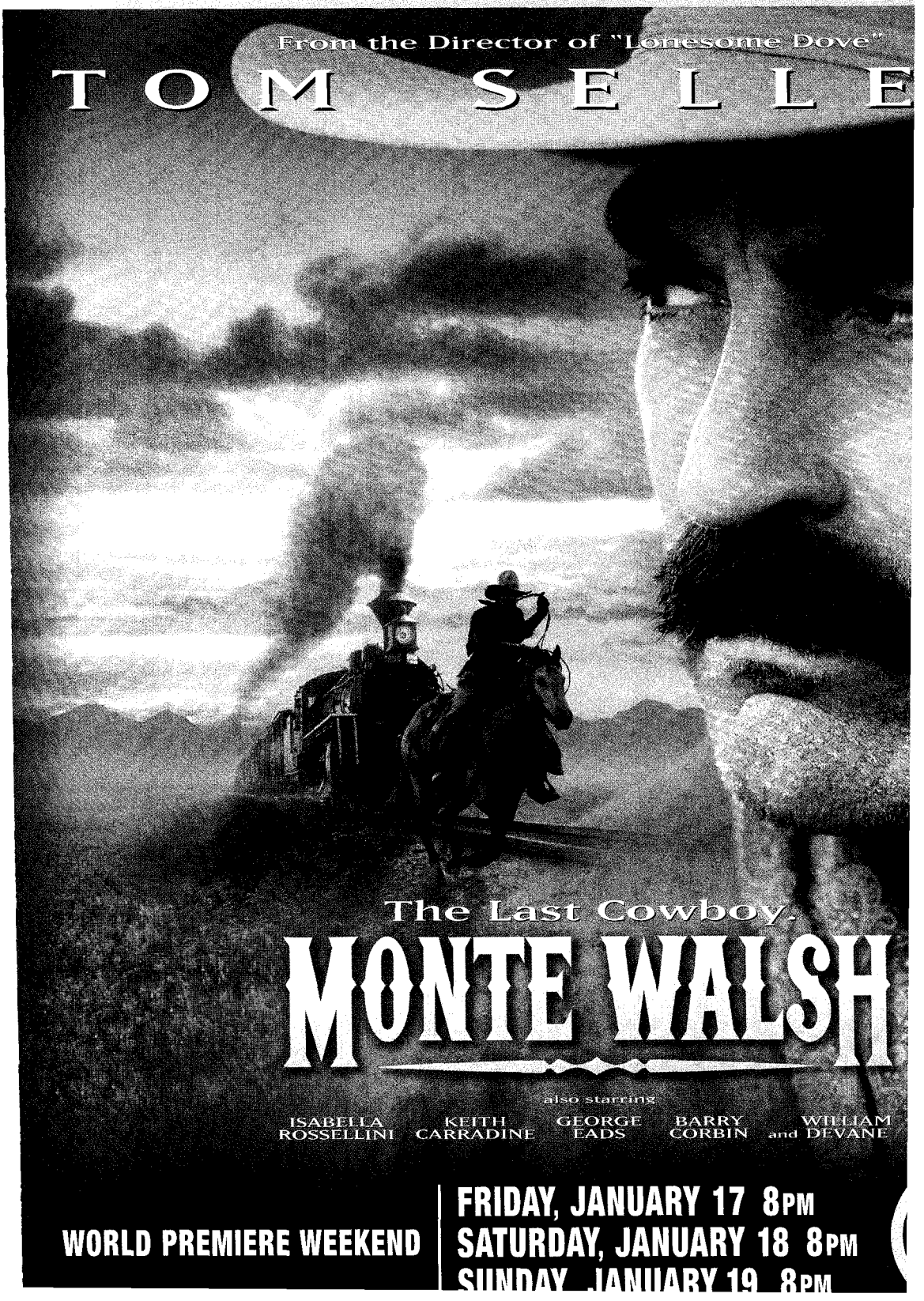

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Painting Below the Belt

The art of Nelson Boren.

Nelson Boren.

– ALL IMAGES COURTESY NELSON BOREN –

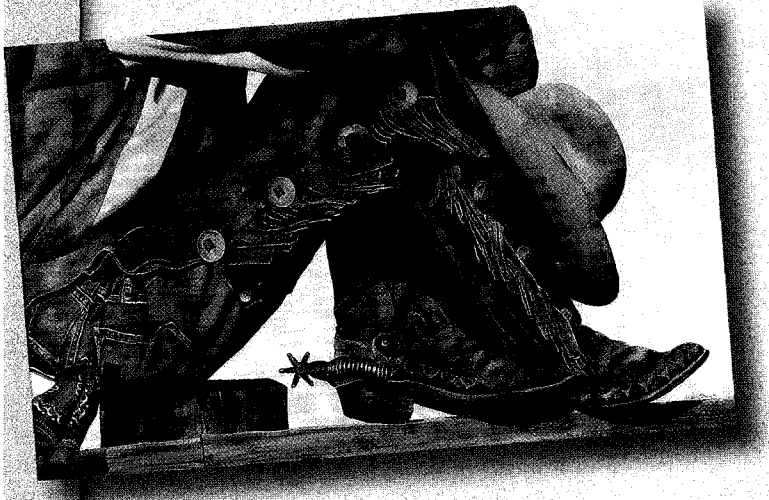
Paintings by Nelson Boren grab viewers by the scruff of the neck, demanding they complete the scenes to which the artist provides only a glimpse. Boren's distinctive style focuses the viewer's eye on the subject, rarely distracting it with extraneous background. He says he wants "the viewer to participate with the painting by completing the vignette anyway he or she can imagine." As viewers finish his paintings in their own minds, Boren hopes they will conjure up "nostalgic memories of grandpa's time on the farm" or "even a self-portrait."

A native son of Tempe, Arizona, Boren now makes his home in Sandpoint, Idaho. His work has appeared at numerous museums, including the Whitney Gallery of Western Art in the Buffalo Bill Historical Center (Cody, WY), the Desert Caballeros Western Museum (Wickenburg, AZ) and at New York's Javitts Center as part of the traveling exhibition "Art of the Southwest." In addition, his art is in many private collections. Boren has also been featured in *Art of the West* and *Southwest Art* magazines.

— R.G. Robertson

*Visit **www.nelsonborenart.com** to view more of Nelson Boren's work.*

Wild Sunflower.



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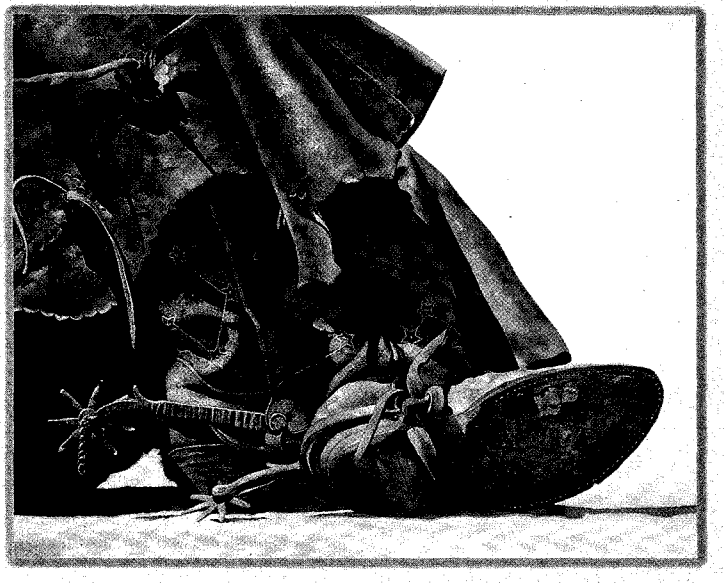
Conchos & Fringe.

4th of July on the Ranch.



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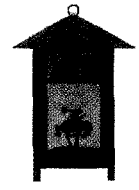
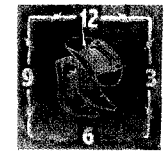
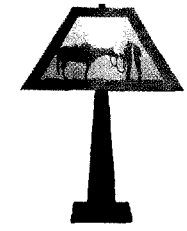


Table Top Lanterns


Wall Clocks

Floor Lamps


Mission Lamps

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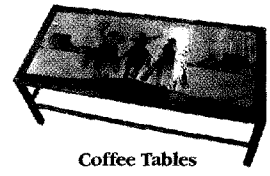
Bar Stools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Coat Racks

Table Lamps

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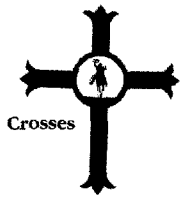
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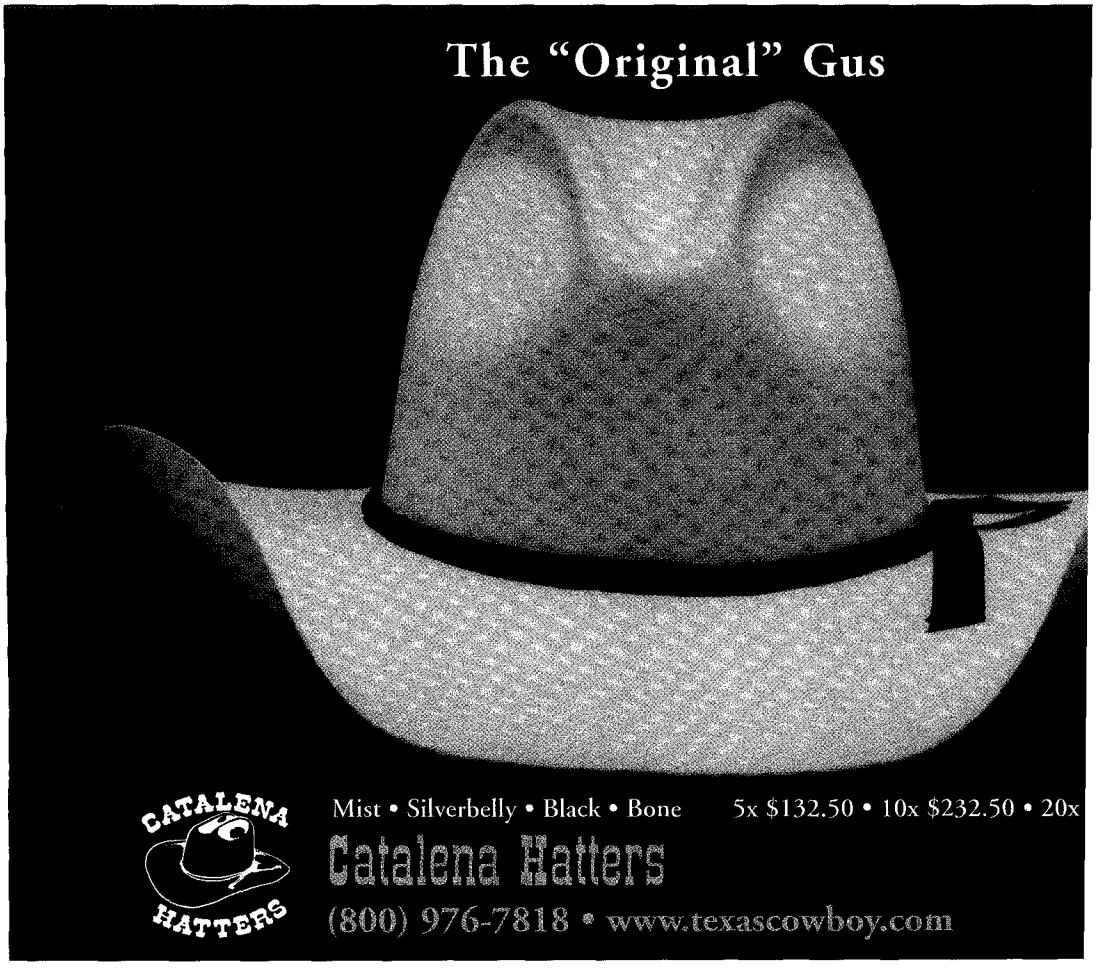

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DESIGNER OF THE YEAR

Sherry Holt • 2002 Western Design Conference

Desert Diva Sherry Holt

It seems like an awfully long way from the banks of Oahu, Hawaii to the streets of Cody, Wyoming, but Sherry Holt sure found her way.

Last September, some 3,198 miles from home, she was named Western Designer of the Year at the 10th annual Cody's Western Design Conference—a new milestone in a career with lots of highs for the "Desert Diva."

It all started with the famous Paniolos, or Hawaiian cowboys, who still work the ranches on the big island of Hawaii. They were the original inspiration for the girl who grew up surfing and riding horses on the North Shore of Oahu and went on to get a fashion design degree from the University of Hawaii in the '70s. Sherry has been designing clothing and prints ever since.

Her first job was with Lauhala Sportswear, a 50–year–old company famous for their prints and for dressing up movie stars like Dorothy Lamour. In the '80s, Sherry was recruited by Ocean Pacific Sunwear and relocated to California to become design director for all the Ocean Pacific divisions. While there, she "witnessed tremendous growth" and was contacted by Mike Love of the Beach Boys. He not only wanted stage clothes, but everyday duds for his wife and family too. The relationship with the Beach Boys became so strong that Sherry created a company with them called Hobo (Ho for the Holt and Bo for the boys). She also designed clothes for Magic Johnson and Converse Shoe Company.

In the late '80s, Sherry was featured on the cover of *Women's Wear Daily* as the creator of High Desert designs—the newest denim creations that powered the future of a soft denim look. The *Women's Wear Daily* cover led to Sherry selling to Bloomingdale's and Saks and all the other major department stores and making personal appearances to promote the denim look she had developed.

In 1991, Sherry walked into a store in on the idea of featuring her original prints and styles in their store. They bought 350 pieces and Sherry was in the Western design business for good. Since then, she has expanded to over 2,500 stores with her Desert Diva line.

Unlike many designers, Sherry does all her own sewing. "I create the patterns with my hands, as the true tailor loves the sewing and the hand craftsmanship. I just love it."

One of Sherry's current goals is to create a Western swimwear line, which might seem like a natural for a girl from Hawaii, but also seems like a "Say what?"

"I know it sounds wild, but as a clothing designer, you really need to create and expand your ideas," she says. In fact,

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PHOTOS BY JOHN BECKETT

Sherry is working with *True West* to do an upcoming *How The West Is Worn* spread on "Cowgirls in the Sand."

Jenken Chang works closely with Sherry and produces all of her clothing. "We do the prints, fabrics and sewing in our own plants," Jenken says, "so we can keep the exclusivity of our designs."

Jenken's entire family is associated with the garment industry in China and his grandfather was the distributor for all of the indigo dyes used for blue jeans throughout the world. "He has the history and love of Western style," Sherry says. "Jenken and I do it for the joy. We are both craftspeople who love the process."

This was Sherry's second year attending the Cody Design Conference and she loves mixing it up with the locals in Wyoming. "Everyone in this town and this show speaks to my heart and soul," she says. "There is a sense of community and solidarity that I love and try to put into my designs. It really recharges me and there is a lot of talent here. I came from the 'ready-to-wear' clothing industry but I am impressed with the talent and motivation I see from Western designers."

She's happy to see these fashions spread globally. "Currently the worldwide style is Western bohemian, but we're doing a more pure look," she adds. "There's a lot of influence coming from American designers and being copied worldwide."

As for the coming year, Sherry is already moving into the future. "When you put on a garment, something inside of you changes. It's that dynamic that keeps me going, challenges me, makes me excited."

And through it all, Sherry stands firm for the way of life embodied in her fashions. She has little patience for those who would try to denigrate the U.S. by accusing us of acting like "cowboys."

"We are cowboys," she says with conviction. "We're not afraid to stand up for what we believe in, and we will fight for those beliefs."

The black vintage skirt is made of French lace imported from Paris. The style is a ruffled skirt fitting close to the body but with a wide bottom flare. Each ruffle has an extra trimmed layer of French lace to create the bottom swing of the skirt. The black vintage jacket has a Western band collar and bell sleeves, which are transparent. The hat is reminiscent of the hats ladies wore when riding stagecoaches out West to meet their prospective husbands. The fashion of Paris was brought to the Western frontier where it eventually changed to a more casual clothing style.

This red ball gown was sewn using 40 yards of silk taffeta. The silk was hand-draped into the tiered skirt and top. The skirt is a full 180-degree circle made up of 16 tiers. The back tier was hand-cut to fall exactly in proportion to the tiers underneath. The bustier has bias loops down the back with a lace-up tie and a tiny ruffle at the decollete.

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Royal Blue St. Bigalow
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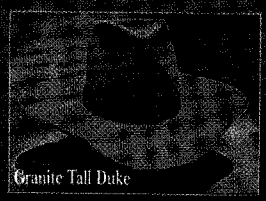
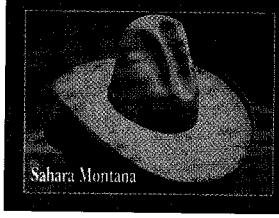
Pecan Derby 5X


Granite Tall Duke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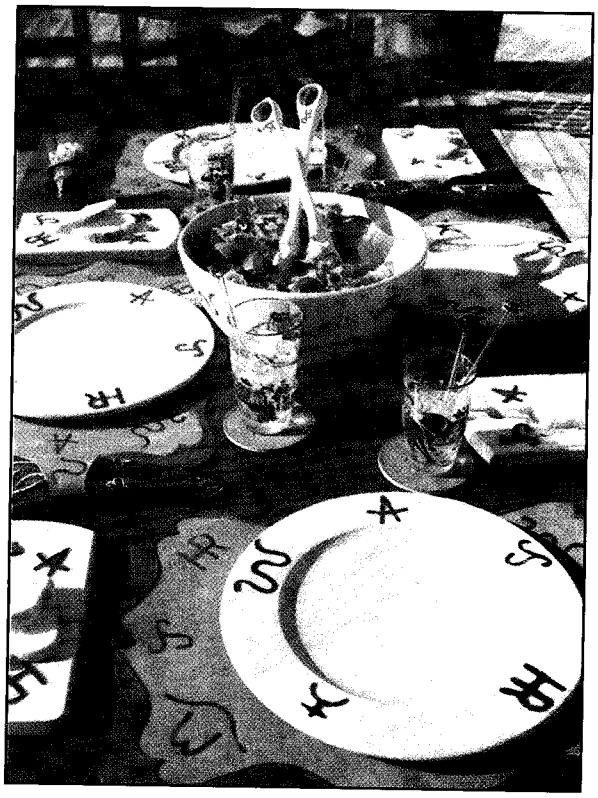

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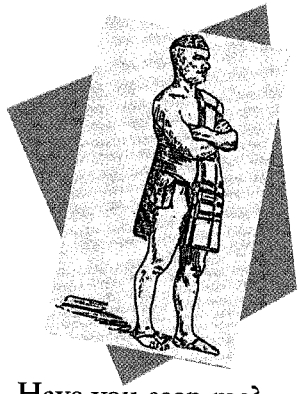

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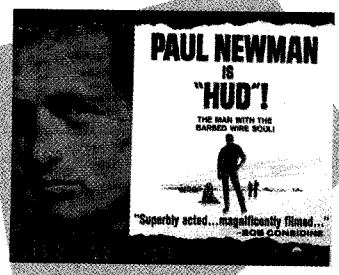

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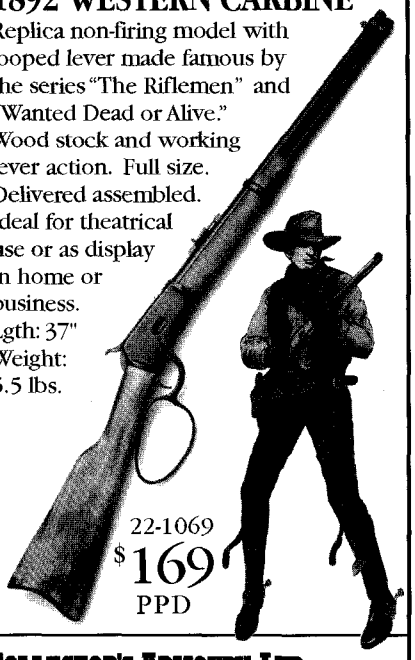

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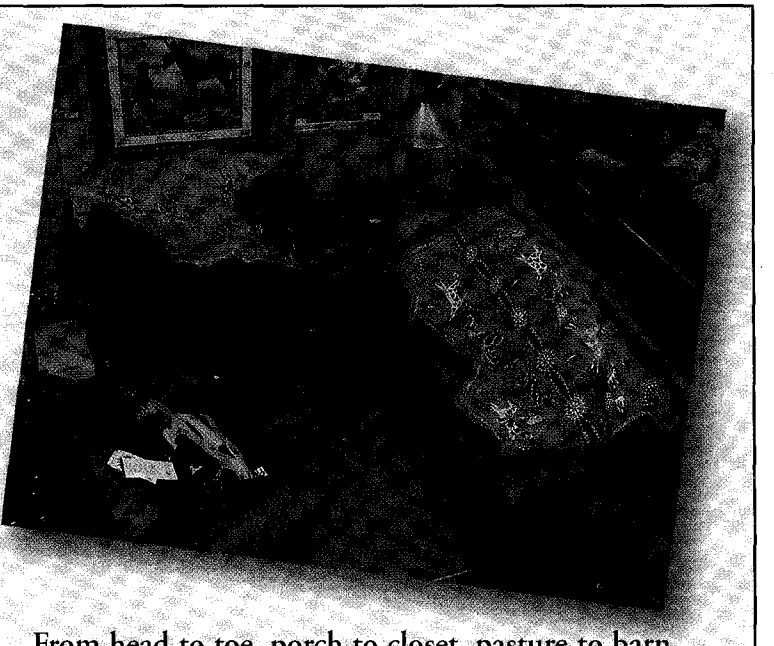

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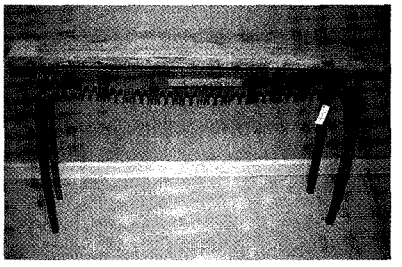
Gala Opening

Backlit by an orange Arizona sunset, the Desert Caballeros Western Museum of Wickenburg kicked off its second annual "Art of Western Living" Exhibition and Sale with a Gala Opening Horse and Rider Fashion Show on November 2, 2002. The chic Western designs of Manuel Exclusive Clothier dominated the show, accented by boots from JB Hill and Terry

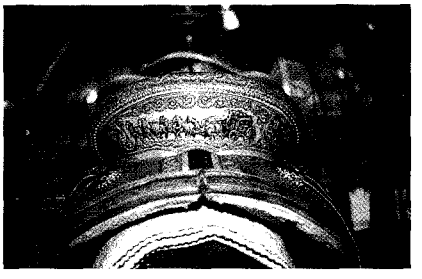


Best of Furniture
Sawblade Hallway Table
GREG RACE

– Courtesy Desert Caballeros Western Museum –

Young. Hand-tooled saddles from Bud Shaul also garnered their share of audience "oohs" and "ahs."

Michael Ettema, the museum's executive director, presented awards to **Greg Race** for Best of Furniture, **Ann Beard** for Best of Clothing, **Rick Bean** for Best of Saddles & Tack and **David Gaussoin** for Best of Jewelry. The "Art of Western Living" *True West* Magazine



Best of Saddles & Tack
Saddle
RICK BEAN

– Courtesy Desert Caballeros Western Museum –

Award for Excellence in Western Design went to **Ernest Benally** for his squash blossom necklace and earrings.

For more information, visit the Desert Caballeros Western Museum's website at www.westernmuseum.org or call (928) 684-2272.

— R.G. Robertson

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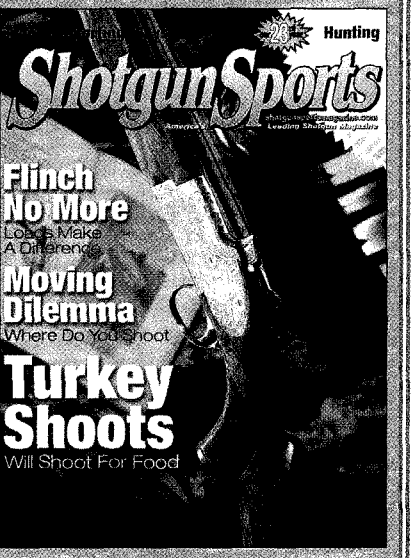

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What's In? Denim!

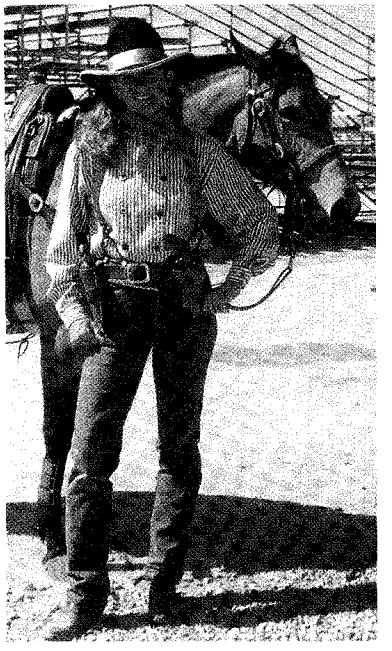
From Stonewashed to Crosshatched.

The duct tape of the west! Nearly synonymous with Western culture, Levi Straus' copper-riveted, canvas workpant made in 1873 proved ideal for life on the range. By 1890, Model 501 with leather patch, riveted fly and watch pocket had taken hold. The rest is history.

A durable twill-weave denim breathes, holds its shape and grows more comfortable with age. Manufactured into every type of clothing wearable by man or woman, the fabric has never been more in demand. Today, nearly every mainstream designer has a denim pant, forcing core Western labels like **Wrangler, Cinch** and **Resistol** to offer numerous choices to maintain clients. But variety means you had better know what you want. At one time, all you needed to buy a pair of denim jeans was your waist/inseam measurement. Today it's a lot like going to Starbucks:

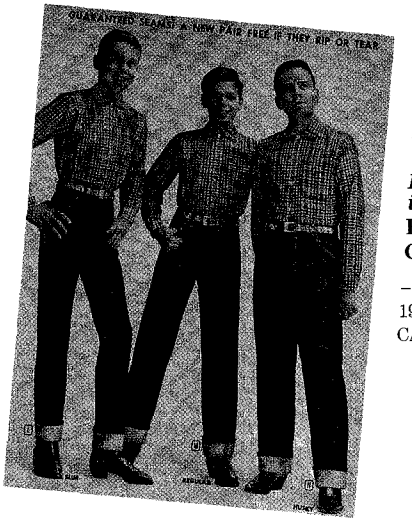
"A double latte, tall, decaf espresso with cream," translates to "I'd like a 13WMZ, stonewashed, relaxed-fit, low rise, boot cut."

Whatever your preference, just wear it! Denim's hot!



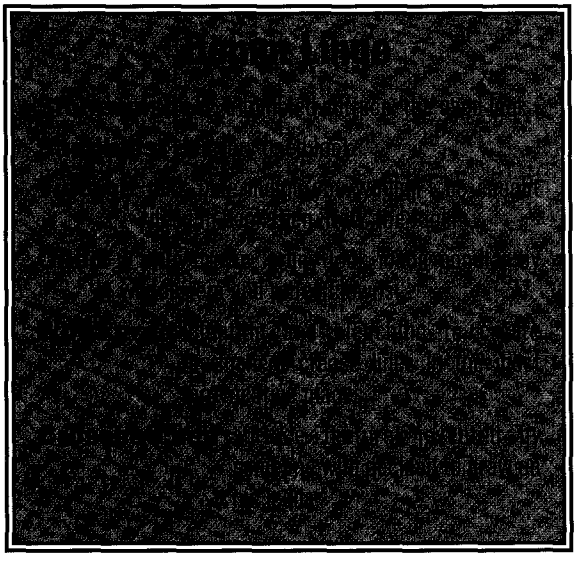
Lily Rodgers, poster girl for Festival of the West and married to CMSA founder Jim Rodgers, wears classic-fit jeans.

– COURTESY C.J. BROWN –



***Boys loved wearing saddle pants like these after James Dean popularized jeans in the 1955 hit* Rebel Without a Cause.**

– MONTGOMERY WARD 1957 FALL & WINTER CATALOG –



C.J. Brown is a native Coloradan, Western author, fashion writer for *Western & English Today* and a staff writer for *Persimmon Hill* at the National Cowboy Museum & Western Heritage Center in Oklahoma City.

"My grandmother started walking when she was 60. She is now 97, and we don't know where the hell she is!"

- Ron Sneed

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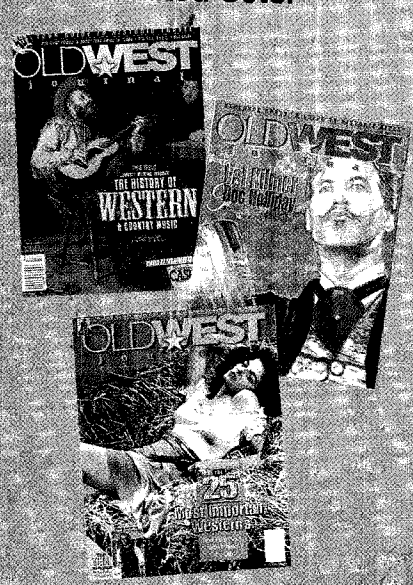

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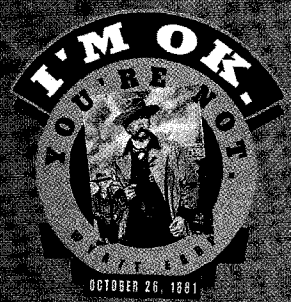

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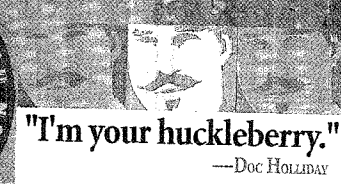

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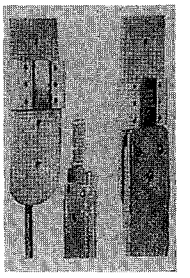

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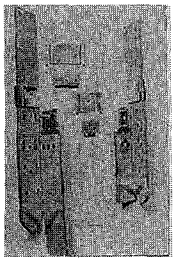

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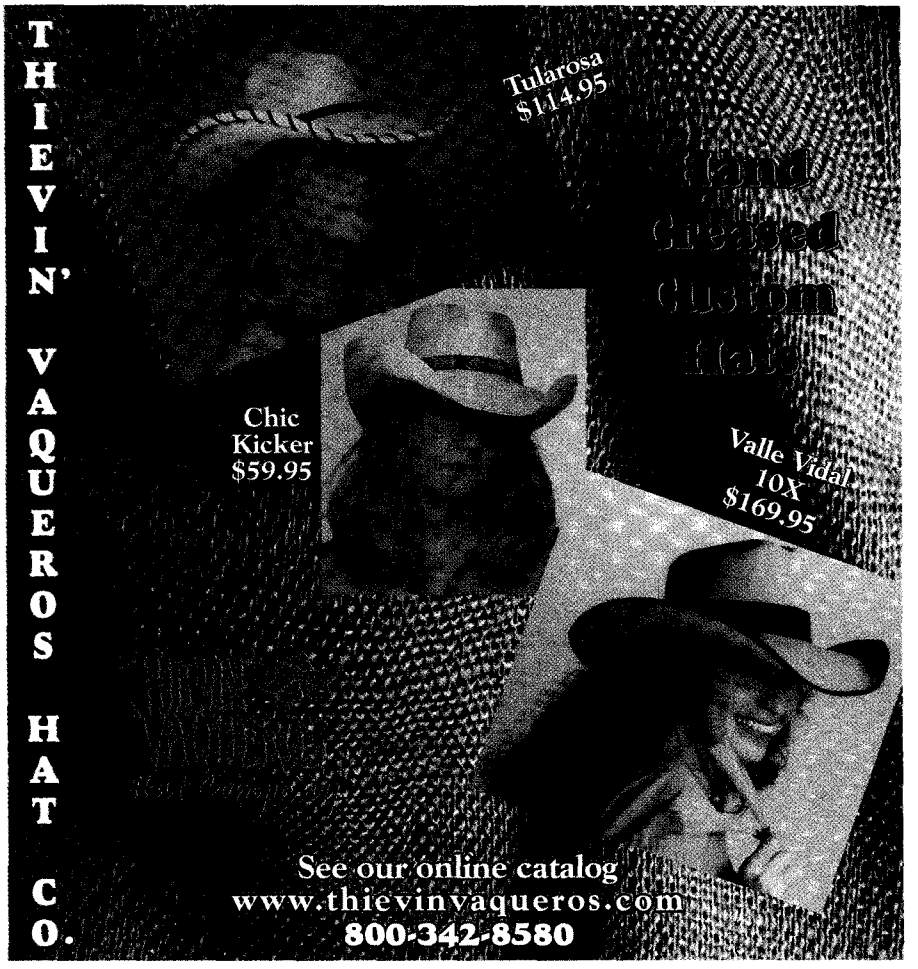

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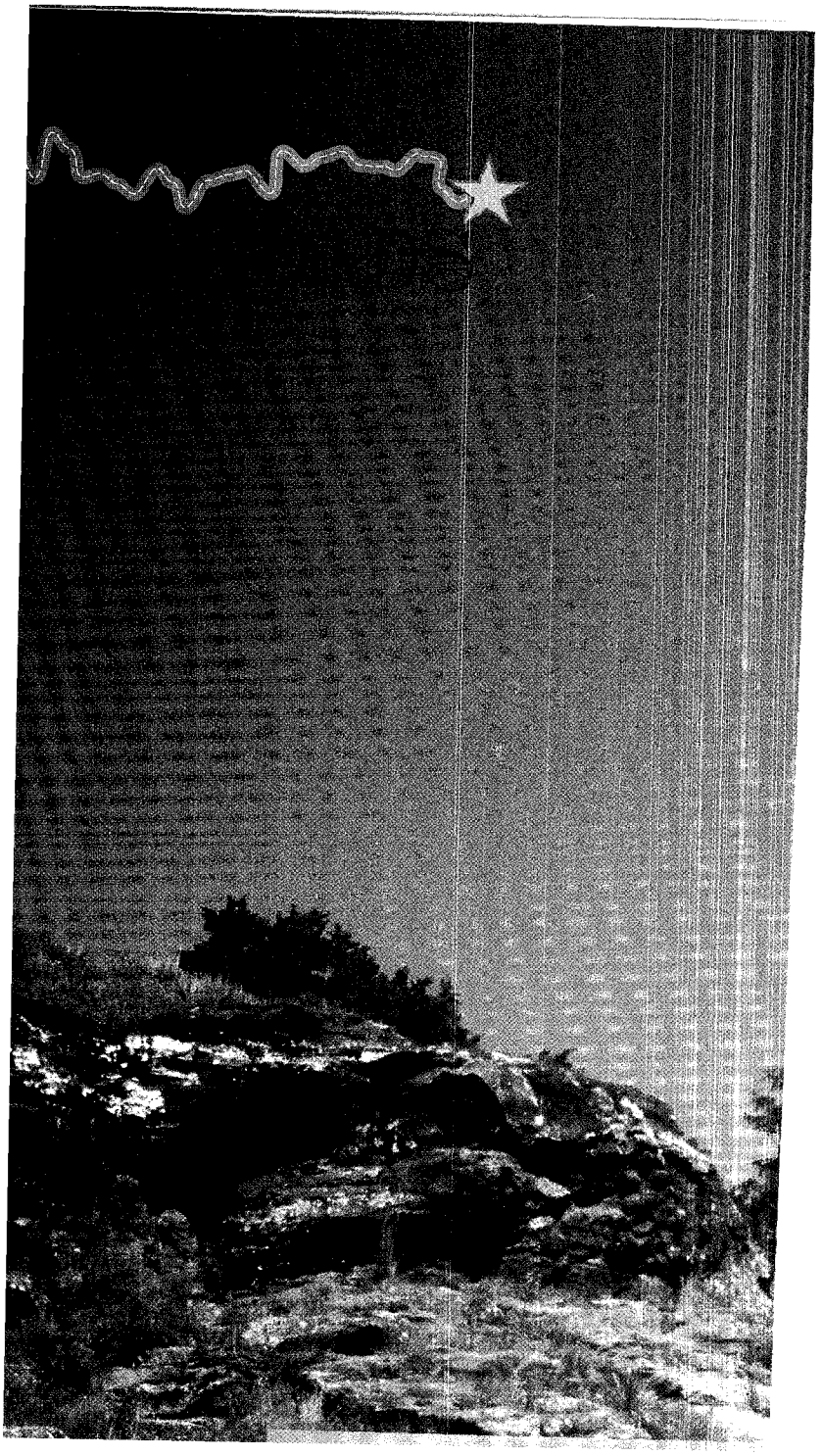

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Moving Along the Santa Fe Trail

It's not so bleak these days.

"Far away from my wife and child, and six hundred miles of constant danger in an uninhabited region was not a pleasant prospect for contemplation," Santa Fe Trail traveler Hezekiah Brake noted in 1858. "But I laughed with the rest, joked about roasting our bacon with buffalo chips, and the enjoyment we would derive from the company of skeletons that would strew our pathway."

Fort Union as it looks today.

– PHOTO BY KAREN A. ROBERTSON –

It doesn't seem so bleak these days.

The Santa Fe National Historic Trail is well inhabited, especially in Central Missouri. I can have the cook at a greasy spoon roast my bacon on a gas stove instead of buffalo chips, and few skeletons are strewing my path—most of the folks look a little pudgy (probably from the barbecue and beer)—but I might become nothing but bones if it gets any hotter and I keep sweating.

The trail began on the left side of the Missouri River at the site of Franklin, where William Becknell engineered the first trip to Santa Fe, New Mexico, in 1821. Franklin became the trail's eastern terminus until a series of floods devastated the original town site in 1826 and 1828. The trail, which Missouri Senator Thomas Hart Benton had the federal government survey in 1825, crossed the Missouri between Boone's Lick and Arrow Rock Landing (both state historic sites today), but 21st-century travelers cross on a bridge between New Franklin and Boonville. From there, it's a series of back roads (highways 41, 65 and 24) into Independence.

Many historians believe the Santa Fe Trail bustled with wagons streaming day and night. I wonder if they had traffic jams like they have in greater Kansas City. From 1827 to 1856, this Kansas City

SIDE ROAD

El Rancho de las Golondrinas

It's a bit off the beaten trail—15 miles south of Santa Fe—but the living history museum at El Rancho de las Golondrinas is a fun stop for anyone interested in the Old West of New Mexico. Las Golondrinas also frequently holds special events and theme weekends such as the Santa Fe Wine Festival, Frontier Market, Harvest Festival and Civil War Weekend. Established in the early 1700s, the ranch was the last encampment before reaching Santa Fe for northbound travelers on the Royal Road from Mexico. Since 1972, the 200-acre museum featuring several restored buildings has been open to the public.

Information: 334 Los Pinos Road, Santa Fe, NM 87507; 505-471-2261.

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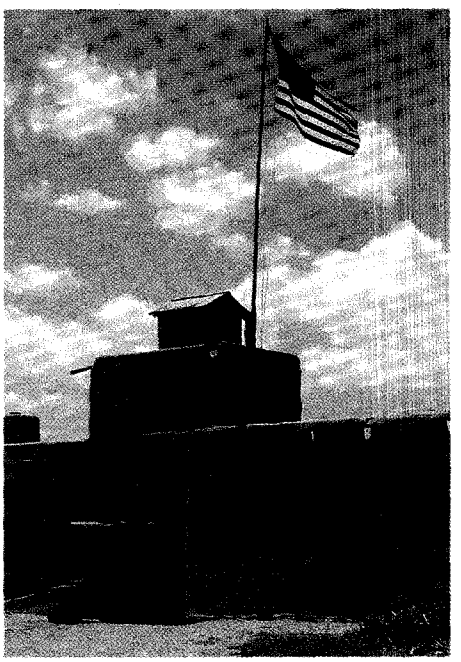
suburb drew wagon makers, blacksmiths and outfitters who made a bundle off argonauts wanting to travel the Santa Fe, Oregon or California Trails. Since Conestoga wagons, first made in Pittsburgh, don't have A/C and run even slower than the tourist in the Winnebago in front of me, I'll skip on that mode of transportation.

Independence is the final resting place of Frank James (not to mention a good stop for Kansas City-style BBQ), but since 1990 Independence has also been home to the National Frontier Trails Center.

Located at 318 W. Pacific, the interpretive center houses exhibits on all three trails. The Merrill J. Mattes Research Library & Archives and the Oregon-California Trails Association also call the center home.



Bent's Old Fort replica, managed by the National Park Service.

– Photo by Karen A. Robertson –

Independence, once known as the "Queen City of the Trails," also features several other sites, including the 1827 Log Courthouse (107 W. Kansas). James Gang and Civil War buffs may want to check out the 1859 jail, Marshal's Home and Museum (217 N. Main), where Frank James was held after surrendering to authorities in 1882.

Kansas City's a good place to hang your hat for the first night on the trail, even if the Royals baseball team hasn't been worth a darn since Dick Howser died.

It's a great place for music, barbecue and cocktails, plus the Kansas City Public Library has a superb archives for researchers. By 1857, Kansas City had become the main eastern terminus on the trail, and ruts can be seen at 27th and Topping Avenue at the old Big Blue River Crossing as well as at Minor Park.

Kansas connections

Just southeast of Kansas City, the trail, via Interstate 35, takes us to Olathe, Kansas, and the only trail station still open to the public. On the northern rim of town sits the old Mahaffie Farmstead (1100 Kansas City Road), a two-story home built of native limestone in 1865. Travelers on the road to and from Westport took meals in the house's basement. Today's travelers can take tours for $3.

From now on till Dodge City, it's Highway 56, and about a zillion sites. Where you stop is up to you. The National Park Service offers a map and guide and

SIDEROAD

Santa Fe Trail Association

Every renegade road needs its benefactor, and the Santa Fe Trail has one in the Santa Fe Trail Association, a nonprofit corporation established in 1986 to preserve and protect the trail while promoting awareness. A symposium, featuring lectures, panels, etc., is held in September in odd-numbered years, and a rendezvous, which examines a specific aspect of the trail, is put on in September in even-numbered years. The association also publishes *Wagon Tracks*, a quarterly newsletter.

Information: Santa Fe Trail Center, Route 3, Larned, KS 67550; www.santafetrail.org; 620-285-2054.

SIDEROAD

Other Trail Stops

- **Coronado-Quivira Museum** (105 W. Lyon, Lyons, KS 67554; 620-257-3941): In addition to Santa Fe Trail interpretations, this museum, operated by the Rice County Historical Society, offers exhibits ranging from prehistoric Indians and Spanish explorers to the white homesteaders of the area.
- **Morton County Historical Society Museum** (U.S. Highway 56 E., Elkhart, KS 67950; 620-697-2833): Inside you'll find a museum and library featuring county newspapers. Outside sit a railroad caboose, school, barn and war memorial.
- **Trinidad History Museum** (300 E. Main, Trinidad, CO 81082; 719-846-7217): Located in the El Corazón de Trinidad National Historic District, the museum provides several exhibits on pioneer and Santa Fe Trail life. The complex, operated by the Colorado Historical Society, also includes two historic houses (Baca House and Bloom Mansion), plus a bookstore and information center.
- **City of Las Vegas Museum** (727 Grand Ave., Las Vegas, NM 87701; 505-454-1401 ext. 283): Even if you're not interested in the Santa Fe Trail (the museum has plenty of exhibits if you are), this place is worth checking out for its Spanish-American War collection. Mementos and artifacts from the First Regiment, U.S. Volunteer Cavalry, are on display.
- **Tallgrass Prairie National Preserve** (near Emporia, KS; 620-273-8494): Today's Santa Fe Trail is peppered with towns, asphalt and gas stations, so to get a feel for what the country would have looked like for the traveler of the mid-1800s, visit the 10,894-acre Flint Hills preserve created in 1996.

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recommends two guidebooks: *Following the Santa Fe Trail: A Guide for Modern Travelers* by Marc Simmons and Hal Jackson, and *The Santa Fe Trail Revisited* by Gregory Franzwa.

About two miles west of Gardner, a Kansas Historical Marker notes the junction of the Santa Fe and Oregon Trails, and just east of Baldwin City, Douglas County Prairie Park preserves what travelers call the best set of wagon ruts to be found anywhere on the trail.

The next highlight is the grave of Samuel Hunt, a dragoon private during Colonel Henry Dodge's Rocky Mountain Expedition of 1835. Private Hunt died on the return to Fort Leavenworth and is buried in the middle of nowhere, his resting place marked by a marble tombstone. It's the oldest grave site of a soldier on the trail, and it can be found—if you're lucky—just north of Kansas 31 about a half-mile west of the ruins of the old Havana Stage Station.

After a pit stop in Council Grove, site of the 1825 treaty with the Osage Indians that provided safe passage for the wagon trains, it's a winding jaunt along U.S. 56 past old springs and crossings—not to mention Buffalo Bill Mathewson's well, which slaked the thirst of many a hot mule skinner and ox, about four miles west of Lyons and a mile south on a gravel road.

Considering the hot Kansas wind, I'll just quench my thirst with a bottle of Gatorade in my cooler and keep the A/C and stereo cranked. Besides, it's a long haul to Dodge City. I make a quick swing around Pawnee Rock State Monument, the high landmark which served as a beacon along the trail, thinking that it certainly attracted more travelers then than today.

That can't be said of the Santa Fe Trail Center, another certified interpretive facility two miles west of Larned, this one housing a museum, archives and library as well as a replica sod house. Just down the road is Fort Larned, active from 1859-1878, now a National Historic Site and among the best preserved forts in the West. Allow plenty of time to tour the grounds and examine the exhibits.

If you're ready to settle for the night,

Come Experience the Santa Fe Trail in Rice County, Kansas

- Buffalo Soldiers
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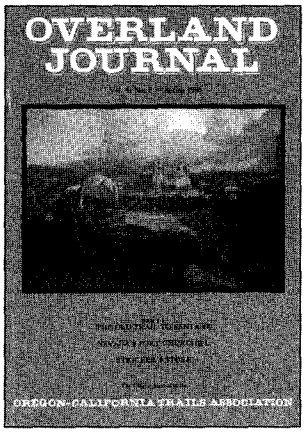

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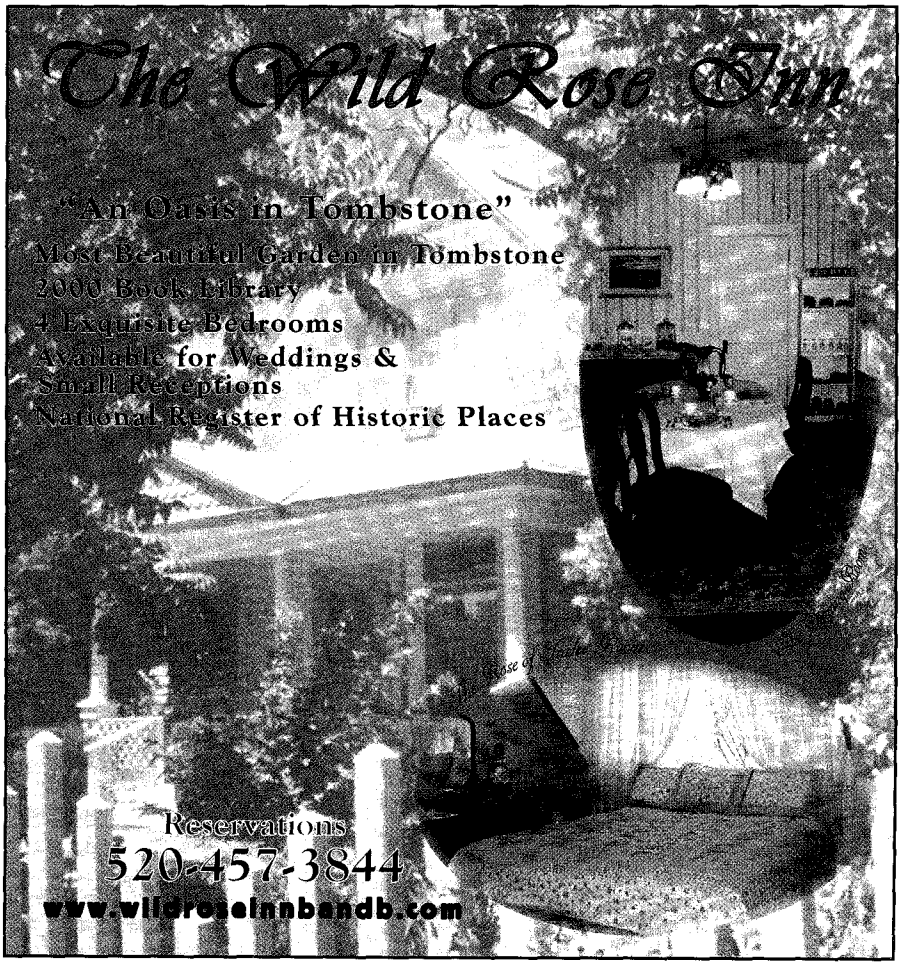

SIDEROAD

Santa Fe's Indian Market

Started in 1922, the Santa Fe Indian Market, held each August, is now the biggest tourist attraction in one of the West's biggest tourist towns.

Sponsored by the Southwestern Association for the Indian Arts, the Indian Market showcases the works of some 1,200 Indian artists from 100 tribes.

Head to Santa Fe's Indian Market in August.

– Courtesy Johnny D. Boggs –

Tens of thousands of tourists flock to the Plaza over the weekend—the event nets the city $275 million—so if you plan on attending, make your car and hotel reservations ASAP.

Dodge City is the likely camping spot. Although the city celebrates more of its cow town heritage than its Santa Fe Trail days, the cheesy but fun Boot Hill Museum (on Front Street) operates the site of trail ruts about nine miles west of Dodge. A short drive later you have to make a choice: Cimarron route or Mountain route?

Right or left?

The Cimarron route, shorter, faster and drier, takes you along U.S. 56 to I-25 at Springer, New Mexico. The Mountain route follows highways 50 and 350 to Trinidad, Colorado. Did I mention the Mountain route also hits Bent's Old Fort National Historic Site, eight miles east of La Junta,

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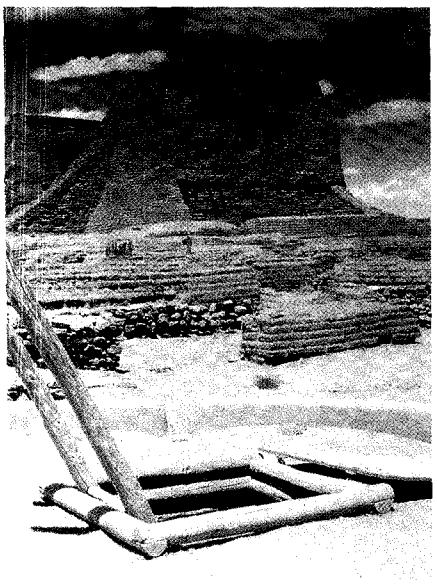


Kiva entrance at the Pecos National Historical Park, east of Santa Fe.

– COURTESY JOHNNY D. BOGGS –

Colorado? That makes the longer drive worthwhile.

Active from 1833-1849, the adobe post was the center of the Bent, St. Vrain and Company's trading empire. The post has been meticulously reconstructed by the National Park Service, and the $3 admission is the best buy on the trail.

No matter the route you're traveling, you'll eventually pick up I-25. If time permits, drop in at the Fort Union National Monument, north of Waltrous, New Mexico. Once a sprawling army post (1851-91), Fort Union is now known for its adobe ruins and trail ruts.

From here on, it's smooth sailing to Santa Fe, but stop at Pecos National Historical Park before swinging into the "City Different" for green chiles, kiva fireplaces, turquoise and adobe. Indians inhabited the Pecos pueblo when the Santa Fe Trail opened but abandoned it by 1838. Nearby Glorieta was the site of the March 1862 Civil War battle that stopped the Confederate invasion of New Mexico. A building of Pigeon's Ranch, a stagecoach station along the Santa Fe Trail and part of the battlefield, rests mere inches off Highway 50.

A marker on the Santa Fe Plaza commemorates the western terminus of the Santa Fe Trail. Cross the street and visit The Palace of the Governors Museum (105 W. Palace), which offers displays depicting New Mexico's history and culture. Territorial Governor Charles Bent and historian Oliver La Farge are buried at the National Cemetery northwest of town.

By 1880, with the arrival of the railroad, the Santa Fe Trail had faded away. The Daughters of the American Revolution began putting up trail markers in the early 1900s, and the trail was designated a National Historic Trail on May 8, 1987.

The trail ends in Santa Fe, so now you're free to do what brings most people to the City Different. Heck, we suspect that even William Becknell, after selling his wares in 1821 and pocketing a bunch of Mexican silver, did a little shopping in Santa Fe, too.

SIDEROAD

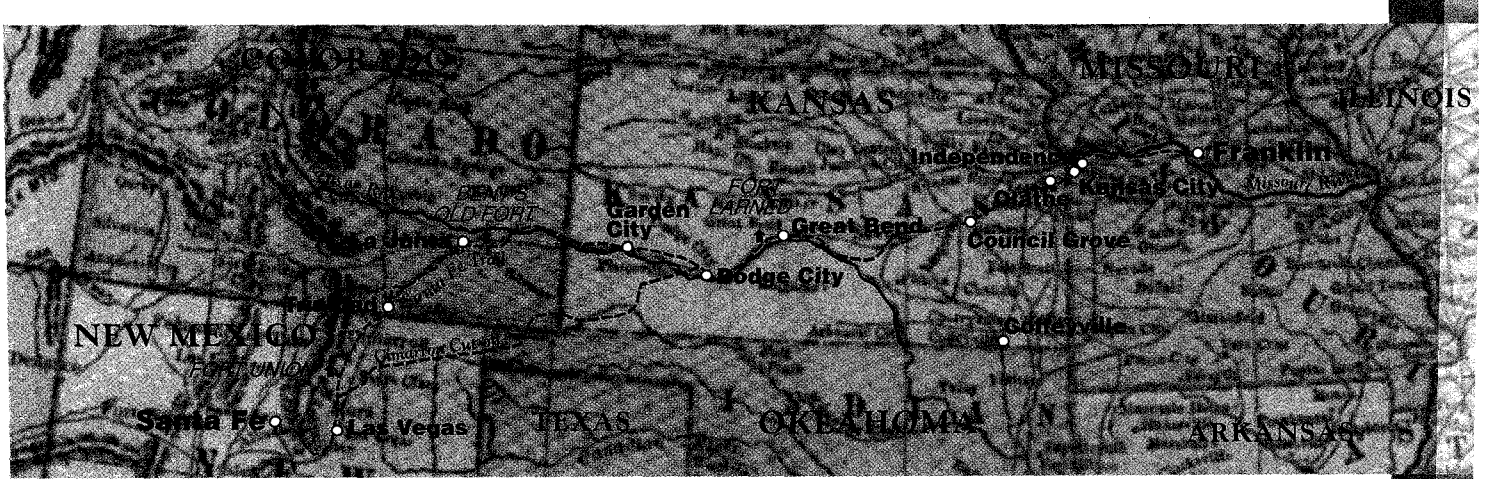
Cimarron, New Mexico

Most 21st-century Santa Fe Trail hands stick to I-25 in New Mexico, but the original trail followed what is today marked U.S. Highway 64, south of Raton. That road leads to a treasure: Cimarron.

In the town of Cimarron, the Aztec Mill, built in 1864, is now a museum. Visitors can hang their hats at the historic St. James Hotel, where many an outlaw wet his whistle. Twelve miles south of town, on the Philmont Boys Scout Ranch, rests the house of Lucien Maxwell, a compadre of Kit Carson.

If you have a hankering to travel off the trail, head to Eagle Nest and then north to the ruins of Elizabethtown, a rip-roaring gold town that boomed in the 1860s. A museum (open in the summer) is among the ruins, and you can walk about the windswept cemetery hill overlooking the ghost town.

Johnny D. Boggs makes these Santa Fe Trail recommendations: BBQ turkey sandwich at Gates & Sons, Independence, MO; chuck wagon dinner at Marchel Ranch, Dodge City, KS; green chile cheeseburger at Bobcat Bite, Santa Fe, NM.



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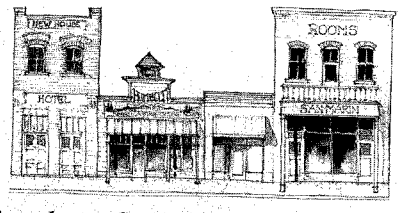

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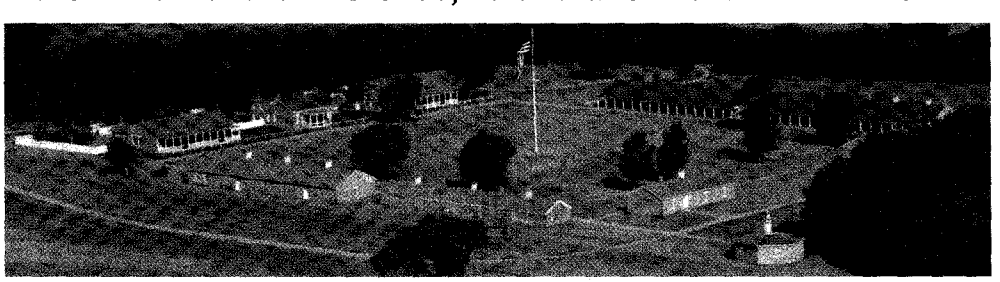

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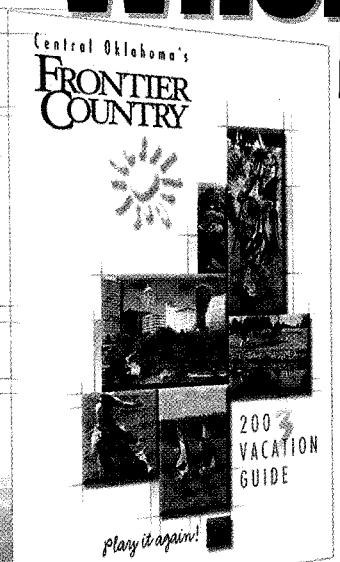

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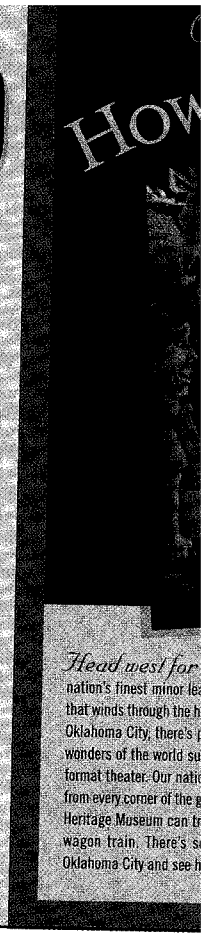

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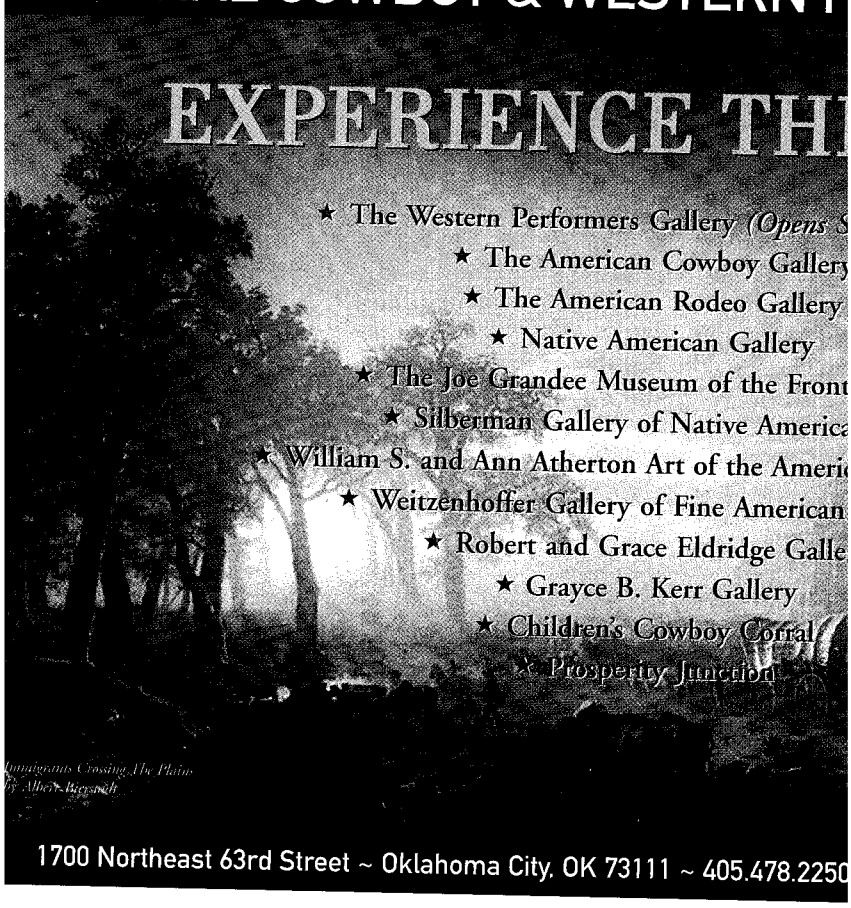

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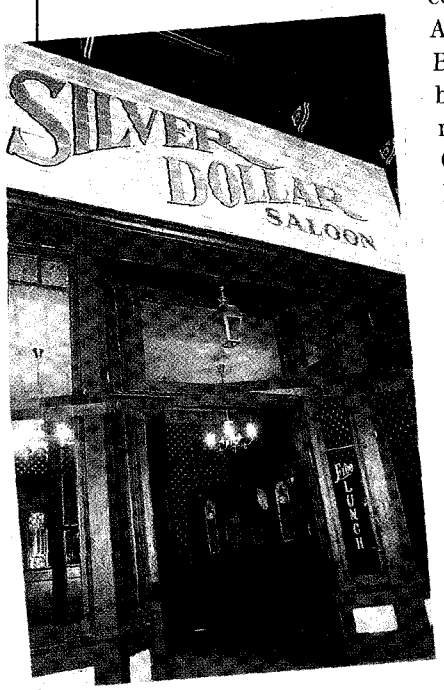
BY M.J. VANDEVENTER

Oklahoma City—Where The Old West Lives

Take a day trip to the "newest frontier."

The Wild West is alive, well and thriving in Oklahoma City, where there's plenty to whet any Western appetite.

For starters, don't miss the National Cowboy and Western Heritage Museum, a 220,000 square-foot facility showcasing the best in Western art and artifacts. Nine galleries display treasures of the Old West, including rodeo, cowboy and Native American memorabilia. Be sure to see a replica bunkhouse at the museum's American Cowboy Gallery. Also housed in the museum is Prosperity Junction, a turn-of-the-century Western town. And in the Children's Cowboy Corral, youngsters can dress up and pretend to be a cowpoke.



The Silver Dollar Saloon is one of the Old West features in Prosperity Junction at the National Cowboy and Western Heritage Museum.

From the museum, a visit to the historic Stockyards City is a must. It's home to the world's largest cattle auction and is listed on the National Historic Register. If you're there on Monday or Tuesday, you can watch a live cattle auction. Stockyards City also has saddle and hat makers, Western art and antique galleries, and a myriad of shops selling Western tack and cowboy duds.

While there you must eat at the Cattlemen's Steak House. It's been a fixture for over 100 years and serves the best steak and lamb fries in the city.

Oklahoma City bills itself as the "newest frontier," and rightfully so. You'll find a number of ranches on the city's outskirts, one of the best of which is Express Ranch in suburban Yukon, just 20 minutes from downtown and home to owner Bob Funk's 14 Clydesdales. The ranch is open to the public and free of charge. It's worth a visit to see how well these horses live in their pristine stable, complete with a brass nameplate on each Clydesdale's stall.

The Children's Cowboy Corral allows youngsters to dress up in cowboy clothes and get Western.

– ALL PHOTOS COURTESY OF AUTHOR –

Just about any time you come to town you can attend a horse show at the State Fairgrounds Arena. Oklahoma City is home to quarter and Morgan horse shows and reining competitions, as well as the International Finals Rodeo.

If you're not too saddle sore at the end of the day, cap off the night at Club Rodeo, a new Western bar and dance hall where you can shed your wanna-be cowboy status and get in the arena with real bulls. Hardly anyone stays on for eight seconds, but you'll be able to tell tall tales about your night in the rodeo limelight.

You'll probably find one day won't be enough to savor the Western flavor of Oklahoma City. If you can hang around a bit longer, you're sure to discover more ranches, rodeos, cowboys and cowgirls—a regular Wild West bonanza.

M.J. VanDeventer is the editor of *Persimmon Hill* magazine.

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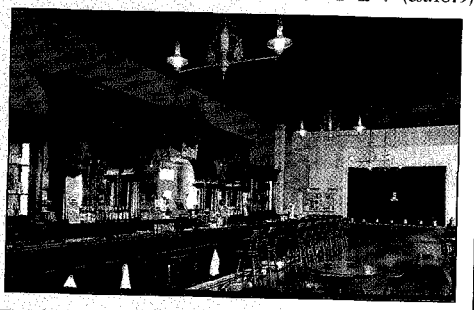

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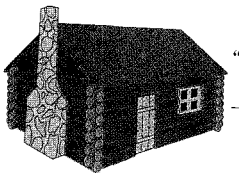

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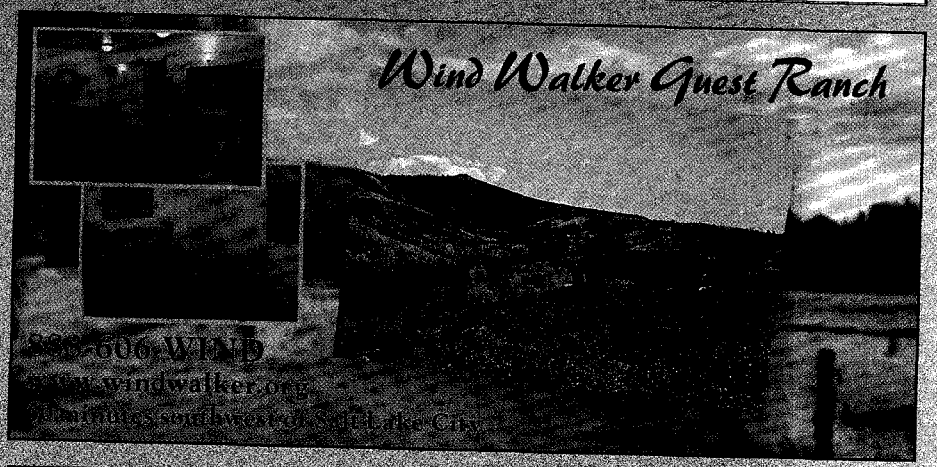
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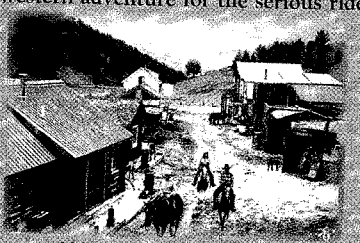

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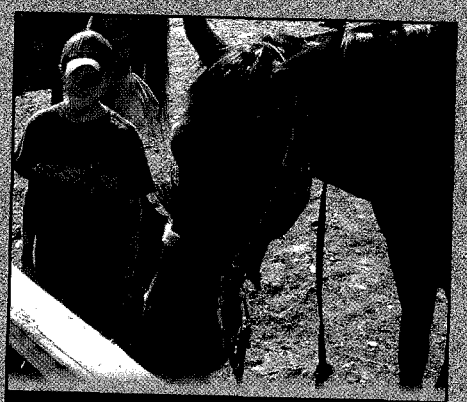

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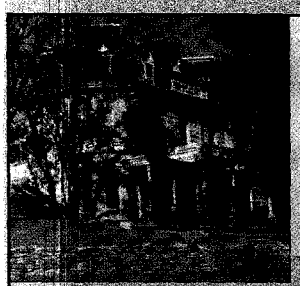

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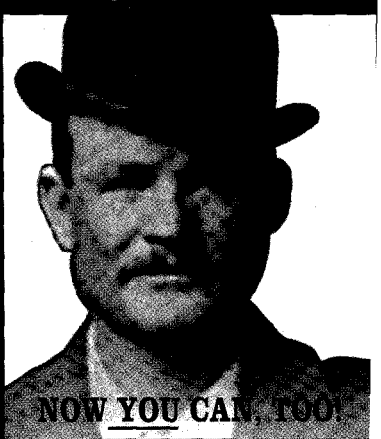

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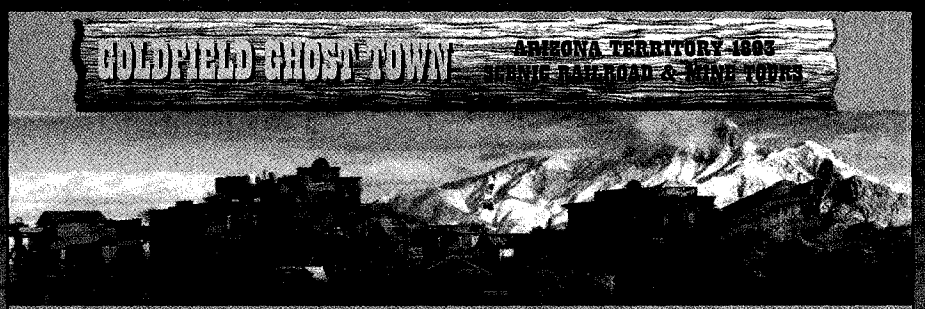

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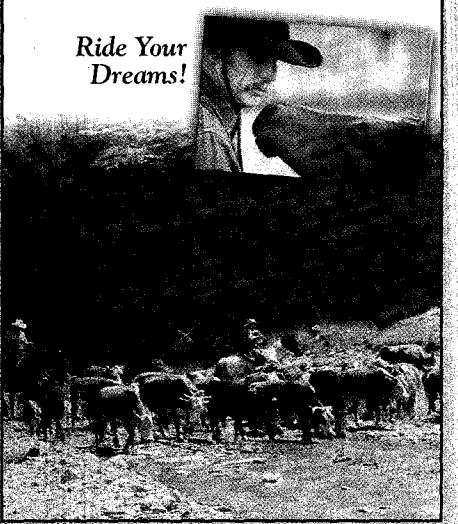

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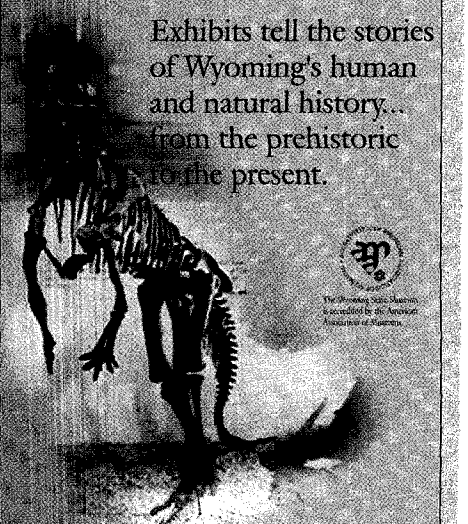

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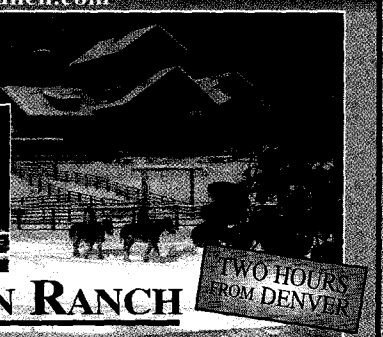

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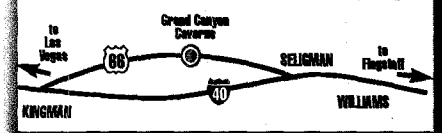

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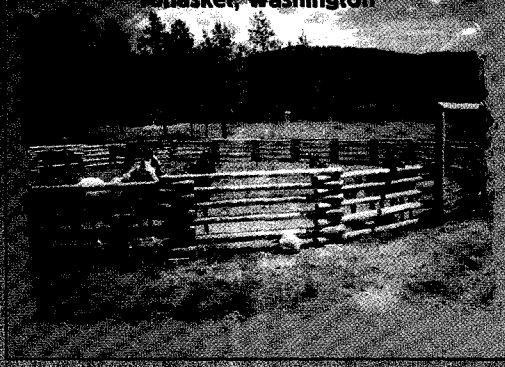

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Showcasing the American West.

It's fitting that the man whose charisma brought the essence of the American West to the world, should be the namesake for museums that keep the West alive.

The Buffalo Bill Historical Center in Cody, Wyoming has five separate museums and a historical research library all under one roof and is widely regarded as one of the nation's finest institutions devoted to the American West.

If you're interested in the life of Buffalo Bill and his Wild West Show, you'll find the most authoritative collection here. The Buffalo Bill Museum was the center's first building when it opened in 1927 in an elegant log building patterned after Cody's ranch.

You can see the gold and diamond pendant given to Colonel Cody in 1892 by Queen Victoria; the famous bronze of Cody as a scout, done in 1924 by Gertrude Vanderbilt Whitney; the 1867 stagecoach Buffalo Bill owned and used, as well as the gold-plated rifle made for Annie Oakley and of course, Cody's very own "Lucretia Borgia" Springfield rifle.

Across the way, you'll find the second prong of this institution, the Whitney Gallery of Western Art. It was established in 1959 to focus on the bronzes and paintings created between 1820-1930. The word "masterworks" comes immediately to mind as you experience the work of Frederic Remington, Charles M. Russell, Albert Bierstadt, Thomas Moran, George Catlin, W.H.D. Koerner and N.C. Wyeth. As part of the Whitney Gallery, the Kriendler Gallery features contemporary artists such as Fritz Scholder, James Bama and Harry Jackson.

Next door is one of the country's largest and most prized collections of Plains Indian art and artifacts—the Plains Indian Museum. It was dedicated in 1979 and renovated in 2000 to add the context of Plains Indians' lives today to its original exhibits on weapons, clothing, tools and religious artifacts. Plains Indians—Sioux, Kiowa, Arapaho, Cheyenne, Blackfeet, Shoshoni, Pawnee and Comanche—once dominated the vast expanse between the Mississippi River and Rocky Mountains, and their history includes some of the most dramatic episodes of the American experience.

The fourth part of this institution is the Cody Firearms Museum, which opened in 1991 and has become the largest and most important collection of American firearms in the world. The Winchester Arms Collection forms the heart of this museum, where you can learn anything you'd want to know about guns from their earliest inception in the 16th century to the present. Some 5,000 examples are on display; many so elaborate, they seem more like works of art than weapons.

The newest addition to the center is the Draper Museum of Natural History, which opened in June 2002 to demonstrate the interrelationships of humans and wildlife.

All these museums are united with the Harold McCracken Research Library, which includes historical photographic prints and negatives, as well as manuscript collections on everything from the dude ranch industry to prehistoric cultures.

The center is open year-round and charges a small admission. It is 52 miles east of Yellowstone National Park and annually hosts more than 250,000 visitors. More information is available at www.bbhc.org or by calling the center at 307-587-4771.

— Jana Bommersbach

NOTHING LIKE A COLT

The most significant Colt firearms exhibit in a century will be presented at the Cody Museum in 2003.

"Colt: The Legacy of a Legend" will exhibit 1,000 Colt firearms and hundreds of accessories and will include an entire Colt production line.

The show runs from May 16 through October 6.

The exhibit has six themes: the myth; the legacy of Samuel Colt the man; the history of the Colt Firearms Co.; the art of the Colt; the cultural context of Colt; and collectors and collecting.

Sponsors of the exhibit are the Cody Museum, the Colt Collectors Association and Colt Firearms Manufacturing Co.

"Wouldn't it be wonderful if life's big problems occurred when we're seventeen and know everything?"

- Jesse Owens

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2003

January 29,30,31 and February 1,2

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t $35 entitles you to participate in all of the shooting events at nter Range except the main match, including all long range, insman, trap skeet and sporting clays and team and posse nts on Sunday! All Around Cowboy, Friday night dinner ($15) l Saturday night dinner ($20) are extra. For details, visit the nter Range website, write or call:

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OPTION 2 - JOIN THE ARIZONA RANGERS

*The Arizona Territorial Company of Rough Riders, Winter Range has authorized the formation of a new company of volunteers to be known as **The Arizona Rangers.** If you are one of the special breed of men and women that freely give of their time and energy to further the sport of Cowboy Action Shooting, then you need to be an **Arizona Ranger**. The appointment comes with many opportunities to join in on the fun. For more information, contact **The Arizona Rangers** Ramrod, J.P. Trouble at:*

928-771-2988

EDNESDAY, January 29th

All Around Cowboy Competition

RC Merrill Bronze First place trophy.
Plaques awarded through 5th place.
Open to all registered shooters and Conventioneers.
Entry fee $10.00 (Proceeds to our Winter Range Charity).
Shoot as often as you like, however only the first run counts toward awards.

- All Day Pot Shoots
- Rifle and Shotgun Events
- Side Matches
- Plainsman Event

HURSDAY, January 30th

Hellacious 12 Stage Main Match
Campfire and Square Dancin'

RIDAY, January 31th

Hellacious 12 Stage Main Match Continues
Casino Night 8:00 p.m. - 9:00 p.m.

This Years Theme: "Tribute to the Singing Cowboys". Join us in the main tent or some Cowboy Karaoke, try your hand at the tables for some spectacular rizes (all proceeds go to the Paradise Valley Rotary Club.

SATURDAY, February 1st

- Hellacious 12 Stage Main Match Continues
- The Cimmaron F.A. Co. & Texas Jack's MAIN TENT at 8:00 p.m.

★ Dinner, Dance and Costume contest. Wear your cowboy duds or goin' to town clothes and enjoy dinner by and dance to "The Jessica Reeve's Band". Another whoppin', hollarin' good time.

SUNDAY, February 2nd

- Team Shoot "The Professionals" sponsored by Taylor's & Co., Inc.
- Posse Shoots, Top Gun
- Bob James and Quick Cal Fast Draw Exhibition
- Pistol Packin' Paula

LOCATION

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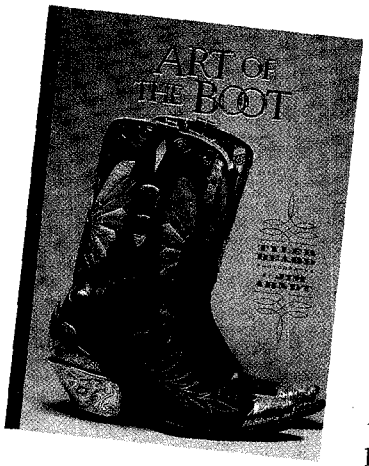
BEST OF THE WEST

True West Reviews Books, Music and Video.

NONFICTION

ART OF THE BOOT

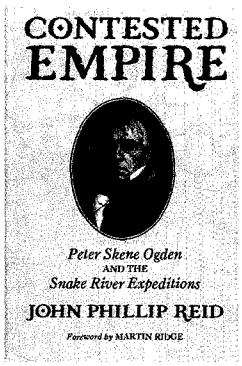
TEXT BY TYLER BEARD, PHOTOGRAPHY BY JIM ARNDT, GIBBS SMITH, 160 PAGES, $39.95, HARDCOVER.



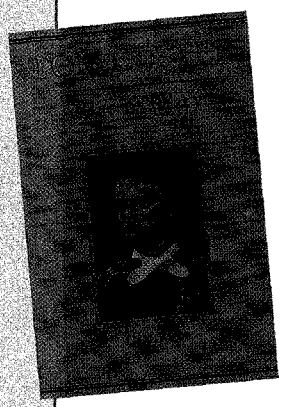
Beard is one of the leading authorities on cowboy boots; Arndt is America's premier boot photographer. Put them together, and the result fits better than a pair of Paul Bond hand-mades. The text is fun, the photography even better, but the real stars are the 28 featured boot artisans, from Rodney Ammons to Dave Wheeler. —JOHNNY D. BOGGS

CONTESTED EMPIRE: PETER SKENE OGDEN AND THE SNAKE RIVER EXPEDITIONS

JOHN PHILLIP REID, UNIVERSITY OF OKLAHOMA PRESS, 254 PAGES, $29.95, HARDCOVER.



Peter Skene Ogden, fur trader and explorer, is the vehicle by which practicing attorney and author John Reid explores the early law of land deals and beaver trade between two opposing nations: the U.S. and Great Britain. The Snake River country of Idaho was in serious contention. By 1824, the Hudson's Bay Company sought ways, by any means, to claim the area as its own. Reid patiently peels away the layers of 19th-century law to expose an inherent mutual respect of man's rights in a contested frontier. —LINDA WOMMACK



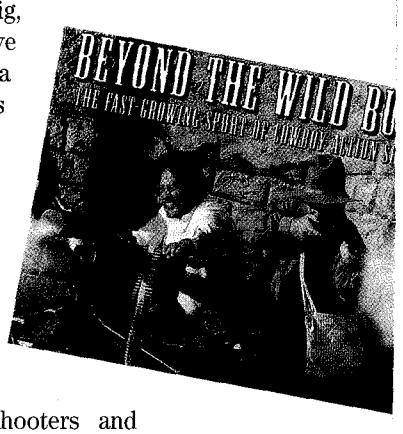
TOM CUSTER: RIDE TO GLORY

CARL F. DAY, ARTHUR H. CLARK COMPANY, 301 PAGES, $38.50, HARDCOVER.

Tom Custer was more than a footnote to the Battle of Little Big Horn. In this first-ever biography of George Armstrong Custer's younger brother, Tom Custer stands tall as a Civil War hero with two Medals of Honor, a frontier soldier and a personality as complex and fascinating as Yellow Hair himself. Carl Day's biography of Tom Custer is an absolute must for any Western or Civil War bookshelf. —BRIAN J. MURPHY

BEYOND THE WILD BUNCH: THE FAST-GROWING SPORT OF COWBOY ACTION SHOOTING

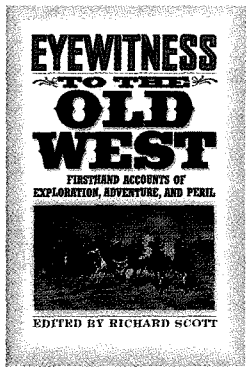
GARY KIEFT, DILLON PRECISION PRODUCTS, 160 PAGES, $29.95, HARDCOVER.



Everyone in this big, brawling book's explosive color shots are having a whoop-up kind of fun. As the author says, Cowboy Action Shooting differs from other forms of shooting sports by using the classic "Thumb Buster," a lever-action rifle and exposed-hammer shotgun. The volume's mix of authentically-costumed shooters and their rare weapons, along with a bonanza of Wild West movie posters, assures it is a collectors' item in the making. —BILL GARWOOD

EYEWITNESS TO THE OLD WEST

EDITED BY RICHARD SCOTT, ROBERTS RINEHART PUBLISHING, 480 PAGES, $29.95, HARDCOVER.



The editor has really done his "homework;" lots of wide-angle reading. The result is one of the best anthologies of first-hand accounts of the Old West to come down the pike in years. His selections are simply splendid. He quotes individuals who ventured west of the Mississippi, from Cabeza de Vaca (1531) to Black Elk, who witnessed the Wounded Knee massacre in 1890. Besides larger-than-life figures—Fremont, Carson, Beckwourth—you will meet little-known men and women. Some use bad grammar and atrocious spelling, but all of them possess vivid, often forceful styles of writing. —RICHARD H. DILLON

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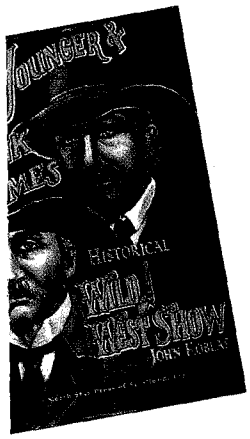


THE GREAT COLE YOUNGER AND FRANK JAMES HISTORICAL WILD WEST SHOW

JOHN KOBLAS, NORTH STAR PRESS OF ST. CLOUD, 260 PAGES, $26.95, HARDCOVER.

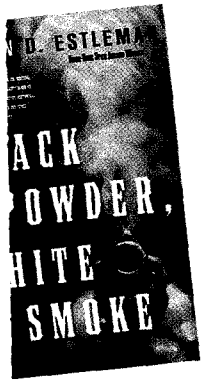
Cole Younger and Frank James, instead of fading into obscurity after their outlaw years (and prison stretches), decided to copy Buffalo Bill's Wild West show. Their imitation of Cody's extravaganza was not only amateurish, but was also plagued with trouble—and doomed to failure. A hostile press attacked them for attempting to make crime pay by lending their notorious names to the program. Worse, their show attracted two-bit scam artists who the aging badmen could not control. After the collapse of their tours, both men, bitten by the performing bug, continued to appear before audiences, giving lectures and acting (bad!). —RICHARD H. DILLON

FICTION

A NAME OF HER OWN

JANE KIRKPATRICK, WATERBROOK PRESS, 400 PAGES, $13.99, SOFTCOVER.

Into a predominately man's world of Manifest Destiny, steps Marie Dorion. With her husband and young children, Dorion makes the long journey Westward to the Oregon Territory. Along the way, she befriends Sacagawea, famed Indian interpreter for Lewis and Clark. The women form a lasting friendship, one that sees them through the trials and tragedies only women endured in the new Western frontier. Kirkpatrick brings chilling realism to one woman's journey during a pivotal point in our nation's history.
—LINDA WOMMACK



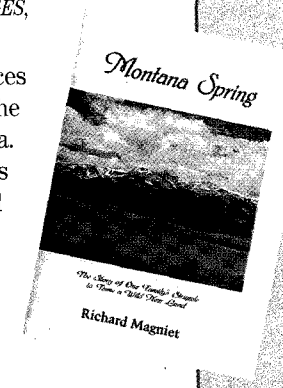
BLACK POWDER, WHITE SMOKE

LOREN D. ESTLEMAN, FORGE BOOKS, 318 PAGES, $24.95, HARDCOVER.

One black gunman flees a Deep South killing as an ex-guerilla rampages along the West Coast. Fugitive "Honey" Boutrille is stalked by a dime novelist while a theatrical impresario hopes to feature cold-blooded pistoleer "Twice" Emerson. When Boutrille and Emerson finally face off before an audience, they bow out in a blazing gun duel. Like a grandmaster, Estleman moves two men—one black and one white—as chess pieces across the Board of Fate to the end game.
—BILL GARWOOD

MONTANA SPRING

RICHARD MAGNIET, PRONGHORN PRESS, 310 PAGES, $21.95, SOFTCOVER.



Richard Magniet's novel of the frontier traces young Clay Brewer across a continent to the Big Sky Country and beyond to California. Brewer, growing up quick amid clashes between settlers and between whites and Indians, becomes leather-tough but never loses his humanity. Filled with action and passion, tragedy and triumph, *Montana Spring* is mighty hard to put down.
—BRIAN J. MURPHY

VIDEO

JEREMIAH JOHNSON

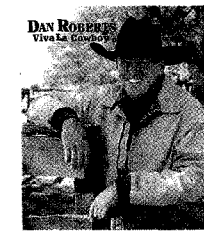
WARNER BROTHERS, 1972, VHS AND DVD.

A movie that is more popular with audiences than critics, *Jeremiah Johnson* stars Robert Redford in the title role of a former soldier who shuns civilization to become a trapper. Through trial and error and with the help of seasoned mountain men played by Will Geer and Stefan Gierasch, Redford learns the "mountain's ways," only to lose everything he treasures when civilization invades his domain. Directed by Sydney Pollack, the film is worth seeing for its cinematography alone.
—R.G. ROBERTSON

MUSIC

VIVA LA COWBOY

DAN ROBERTS, OLD BOOTS MUSIC, 2002.



Dan Roberts is a fresh voice singing in the contemporary country music wilderness of soundalikes. His third album moves easily from the graceful Texas swing of "Ft. Worth Texas" and "Swingin' Till We Can't See Strait" to the country grit of "Tucumcari Woman" and "I'm the One to Call." In between, Roberts treats listeners to ballads such as "Angelina Dance" and the haunting Garth Brooks hit, "The Beaches of Cheyenne," which he co-wrote with Brooks and Bryan Kennedy. —GUS WALKER

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BY R. G. ROBERTSON

Writing with Cold Feet

James Alexander Thom.

A moment of peace for an author who relives his characters' ordeals in order to bring realism to his books.

– COURTESY JAMES ALEXANDER THOM –

Writers of nonfiction spend countless hours researching, but few are as dedicated about it as historical novelist James Alexander Thom. Not only does he consult typical sources such as letters and journals, but he also relives much of his characters' experiences in order to bring realism to his writing. When researching his best-selling book, *Follow the River*, Thom fasted for a week to be able to "describe the physical and mental effects of severe hunger" that protagonist Mary Ingles endured while escaping from her Indian captors. Wanting to feel the hardships endured by George Rogers Clark's forces during the Revolutionary War as they crossed the flooded Wabash River in February 1779 (recounted in *Long Knife*), Thom waded in an icy pond for hours during several days, just as they had. "But unlike them," he said, "I could dry out and warm up between immersions."

For *From Sea to Shining Sea*, he retraced Lewis and Clark's Voyage of Discovery and camped in the wind in North Dakota and in the rain on Idaho's Lolo Trail. By the end of his 30-state research foray, he was congested and feverish but could say with authority, "Lewis and Clark's men underwent fatigues and discomforts that must match any in history."

Thom's thirst for accuracy led him to master muzzleloaders and dismantle a 140-year-old log cabin, move it to a scenic ridge on his own land in central Indiana and rebuild it using only period tools. Thom says the "quill pen was the hardest instrument to master [because] modern people have a heavy hand from using [ballpoint] pens and pencils." When asked if he consults the Internet for his research, he replied, "I don't do computers at all—I live in the 18th and 19th centuries and computers aren't invented yet."

The results of Thom's painstaking research are books that often change readers' lives. Several women told him how *Follow the River* saved their lives, and one intrepid, middle-aged lady was inspired to re-enact Mary Ingles' entire 43-day trek.

Thom, a former Marine and journalist, says his favorite book is *Panther in the Sky*, the story of the Shawnee leader Tecumseh, who, not surprisingly, is also the historical character Thom most admires. His first book, *Spectator Sport*, about the ill-fated 1973 Indianapolis 500 auto race, is his least favorite because he was "writing 'against' things [he] deplored." He has mixed feelings about some of his characters: He admires the brothers George Rogers and William Clark for their courage and accomplishments, but is repelled by their ruthless opportunism.

Thom's most recent books have been written from the Indian point of view. Researching them has caused him to become immersed in Native American customs and has increased his "awareness and knowledge of the natural world." His search for an understanding of Tecumseh's Indian heritage led Thom to the woman he eventually married, Dark Rain, who he met through her brother, an Ohio Shawnee chief. At the present time, the Thoms are co-authoring a Revolutionary War novel about a famous female Shawnee leader (scheduled for 2003 publication by Random House-Ballantine).

When not writing, Thom enjoys working with wood, canoeing and archery. He and Dark Rain are also elders of the Ohio Shawnee tribe and are environmental activists. When asked how he would like history to remember him, Thom replied, "as a good storyteller, an amusing friend, a loving husband and a steward of the earth." Hear! Hear!

William Henry Harrison (played by David Clennon) is the archenemy of Tecumseh (Jesse Borrego) in the 1995 TNT film* Tecumseh: The Last Warrior. *(Upper)

– COURTESY TNT –

Mary Ingles (played by Sheryl Lee) in the 1995 Hallmark Entertainment film* Follow the River. *(Lower)

– COURTESY HALLMARK –

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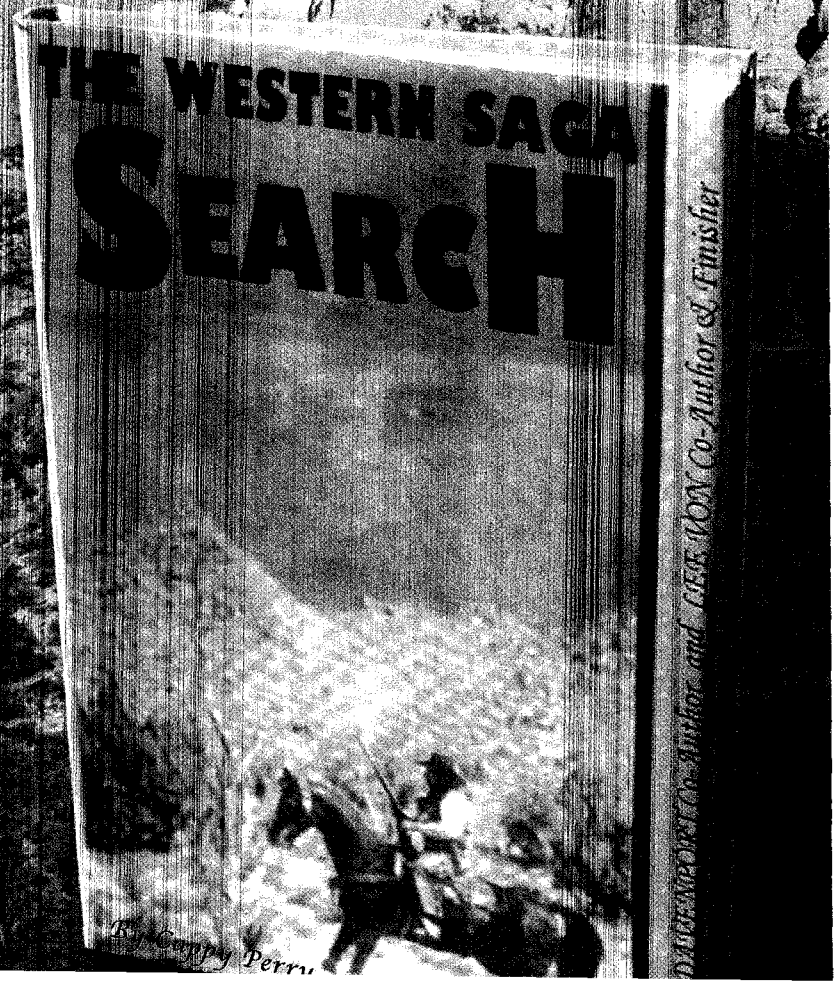

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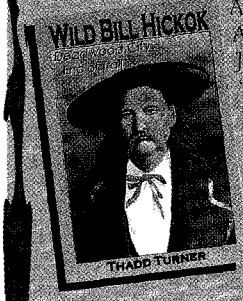

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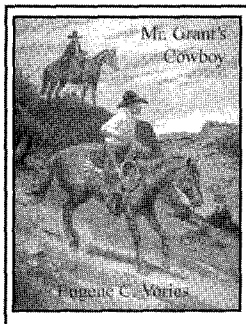

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Joan Myers

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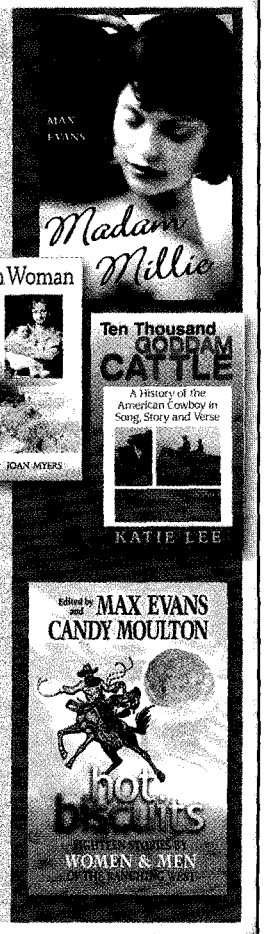

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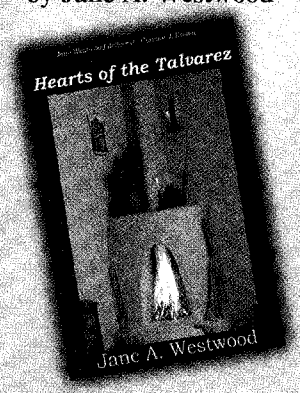

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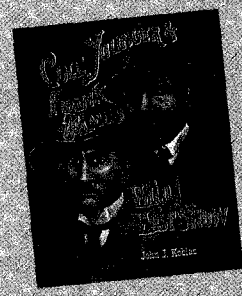

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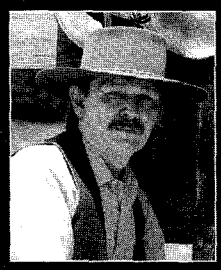

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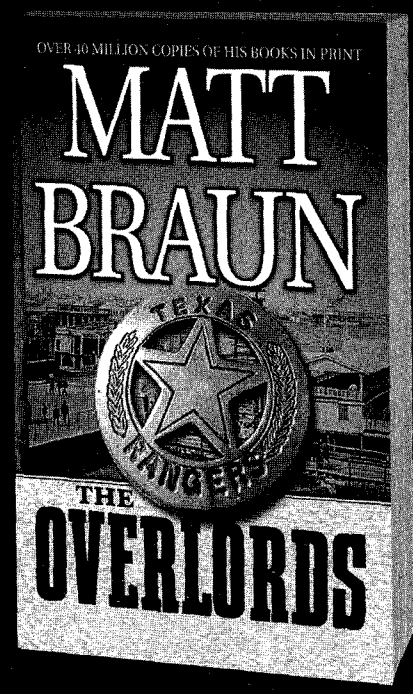

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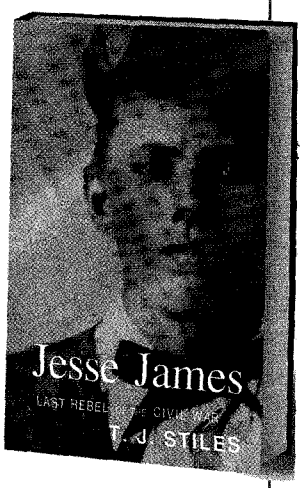
By Lucky Bonner

Was Jesse James a Terrorist?

A new book gives a qualified YES.



The new biography *Jesse James: Last Rebel of the Civil War*, recently published by Alfred A. Knoph, will no doubt cause some waves. Author T.J. Stiles makes a compelling case: "had Jesse James existed a century later, he would have been called a terrorist." Stiles, originally from St. Cloud, Minnesota, stops short, however, of aligning the James Gang with Al Queda.

Stiles clarifies, "The term [terrorist] hardly fits with the traditional image of him as a Wild West outlaw, yippin' and yellin' and shooting it out with the county sheriff. But he saw himself as a Southerner, a Confederate, a vindicator of the rebel cause, and so he must be seen in the context of Southern 'outlaws'—particularly the Klan and other highly political paramilitary forces."

Stiles reasons: "Was [Jesse] a criminal? Yes. Was he in it for the money? Yes. Did he choose all his targets for political effect? No. He cannot be confused with the Red Brigades, the Tamil Tigers, Osama bin Laden, or other groups that now shape our image of terrorism. But he was a political partisan in a hotly partisan era, and he eagerly offered himself up as a polarizing symbol of the Confederate project for postwar Missouri."

While some may argue against the pejorative "terrorist" tag, everyone agrees that the James and Younger brothers were "guerrillas." On that point, Stiles convincingly writes, "they had no lines, no objectives, no strategy, no command structure. Theirs was purely a tactical war, a war to inflict pain, to punish, to kill and destroy. . . . Jesse James entered a race to find and kill as many enemies as he could."

While there are trifle details that can be argued (Stiles believes Frank, Jesse and Charlie Pitts went into the Northfield bank—see *Classic Gunfights*, Aug/Sept 2002), the book is a fresh look at an old subject.

Stiles modestly makes the claim, "This book cannot make the dead man speak, but it can take all the masks away, pull a syllable or two from his lips, and set them amid the chorus of his contemporaries." In that regard, his book handily succeeds.

WHAT OTHERS ARE SAYING...

Clay Reynolds (a professor at the University of Texas) wrote in the *Houston Chronicle* that Stiles simply tried to "shoehorn" Jesse James into his political theory that the outlaw was really a Confederate terrorist caught up in the turbulence of his times. "But his argument sinks under the weight of strained reasoning supported mostly by supposition and conjecture." Reynolds criticizes the author for his "scholarly naivete" and for overusing cheating words like "apparently" and "perhaps," which Reynolds calls "the pockmark of prose." Readers wanting to learn something new about Jesse James will be "disappointed."

Richard E. Nicholls wrote in the *New York Times* that the book "is so carefully researched, persuasive and illuminating that it is likely to reshape permanently our understanding of its subject's life and times. Stiles has a large and very dramatic story to tell, and he does so with energy and conviction. But James often seems to get lost in a narrative crowded with outsize figures and events . . . . James himself remains a violent enigma."

John Koblas (author of *Faithful Unto Death* among other Jesse James books) stated, "Mr. Stiles has produced a new volume destined to stand beside those of Ted Yeatman, Marley Brant, and Dr. Settle. While I do not agree with his statement regarding Jesse's political status, . . . with his placing Jesse inside the Northfield Bank instead of Frank, and his contention that the gang was never in Mankato prior to the robbery, I must admit the author has done his homework."

Paul Saeli (an author who is writing a book on guerrilla and bandit George Shepherd) stated, "What bugs me is his coverage of the Huntington, West Virginia heist. For starters, it's much too short."

Marley Brant (author of *The Outlaw Youngers* and *Jesse James: The Man and the Myth*) stated, "Good thing the people who made *American Outlaw* didn't have this to work in. Imagine."

Ted Yeatman (guest editor of the *True West* Jesse James issue, Aug/Sept 2002, and author of *Frank and Jesse James: The Story Behind the Legend*) stated, "Stiles is trying to unmask popular history as 'scholarly history.' His presumption to be better than Dr. Settle is a matter that galls me. Stiles has only a Masters degree in history while Settle had a Ph.d."

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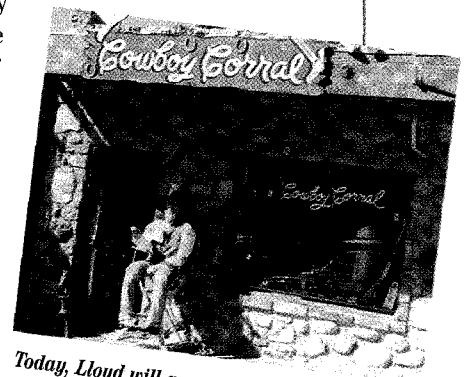
Transplants from Elgin, Illinois, Mike and Kitty Cahill opened their store in 1989, shortly after moving to this tourist mecca that attracts six million visitors a year. Kitty, a retired emergency room nurse, works in the Corral full-time, whereas Mike comes in weekends, his weekdays being taken up by his job as a commercial property manager.

Cowboy Corral features clothing and accessories from Wah-Maker, North American Frontier and other classic Western designers. The Cahills frequently provide period costumes and non-firing replica guns for Walt Disney World and Universal Studios in Florida. Recently, the Cahills sent Disney 20 pairs of "beautiful" stovepipe boots and a number of rifles. Disney's costume department cut the tops off the boots and sawed the barrels off the rifles so they wouldn't be too heavy for the dancing cowboys who used them in a stage review.

Actor Johnny Depp often visited Cowboy Corral during the location filming of *Dead Man*, and got "a kick" from waiting on customers who failed to recognize him. Other film stars who have frequented the store include Ben Johnson, Beau Bridges and Mel Gibson. And several actors landed parts in the movie *Tombstone* after attending their casting calls in outfits purchased at the Cowboy Corral. Now there's a story to make even Wyatt Earp smile.



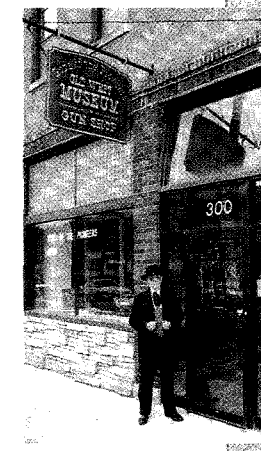
Today, Lloyd will greet you at Cowboy Corral–Johnny Depp has moved on.

– COURTESY MIKE AND KITTY CAHILL –

Guns of the Pioneers

True West EXCLUSIVE! Our intrepid researchers have just uncovered a connection between Macbeth and the James-Younger Gang.

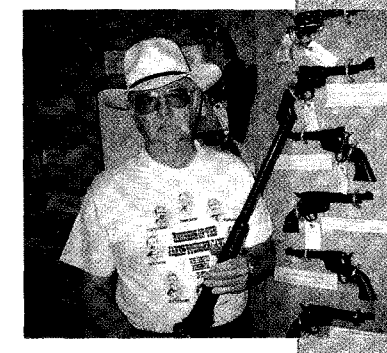
Of course, we're not talking about William Shakespeare's Macbeth, the Thane of Glamis. We mean Rex Macbeth, owner of Guns of the Pioneers in North Mankato, Minnesota. Rex (alias Coleman Pitts) regularly entertains audiences with tales about gunfighters such as Jesse James and Cole Younger. And each September finds him narrating the re-enactment of the Younger Brothers' capture at Hanska Slough and the killing of Charlie Pitts, a member of the James-Younger Gang.



Learn Old West history when you buy your next six-shooter at Guns of the Pioneers.

– COURTESY REX MACBETH –

In 1999, Rex retired from his R&R Tire Shop, turning it over to his wife and son, and, in his words, "began playing cowboy" full-time. Rex had been a gun dealer since 1990, so it was natural for him to combine that business with his love of the Old West by opening Guns of the Pioneers, a gun shop and Old West museum. He specializes in single action six-shooters, 1897 Winchester pump and double-barreled shotguns and lever action rifles. His gift shop also sells books about Western American history by authors he knows personally and poetry and music by "real cowboys" such as Ian Tyson, Michael Martin Murphy and Don Edwards.



Have gun, will travel. Call Minnesota Rex.

– COURTESY REX MACBETH –

Rex actively participates in the National Association for Outlaw–Lawman History (NOLA), the James-Younger Gang Historical Association (he's a board member of both) and the National Rifle Association. He also attends gun shows, cowboy action shoots and gunfighter re-enactments. In 2001, he helped *True West's* executive editor, Bob Boze Bell, make a documentary about the James–Younger Northfield bank robbery, but we won't hold that against him.

— R.G. Robertson

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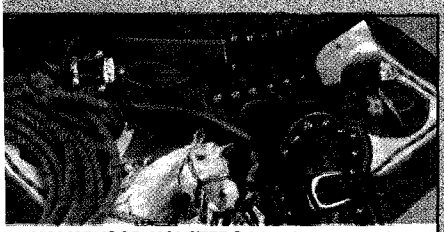

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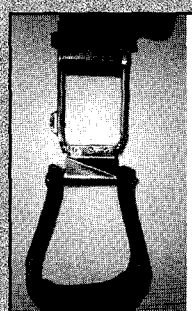

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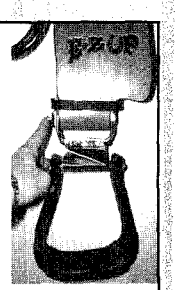

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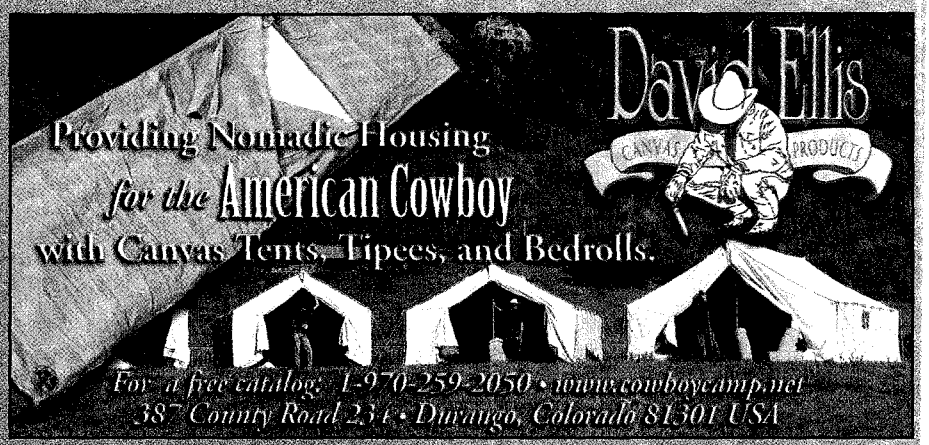

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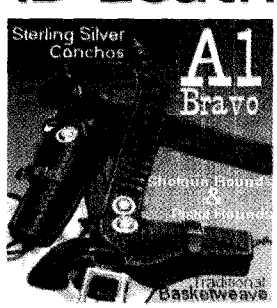

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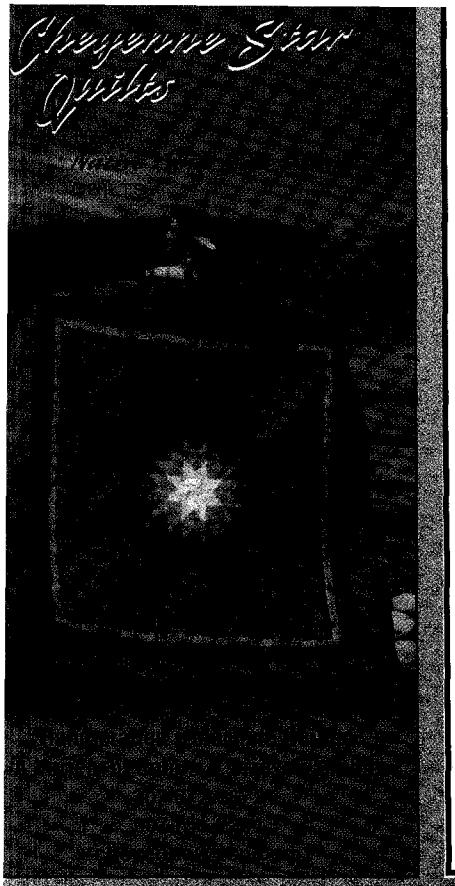

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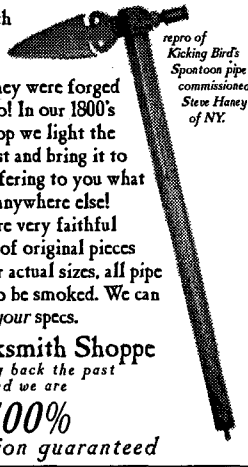

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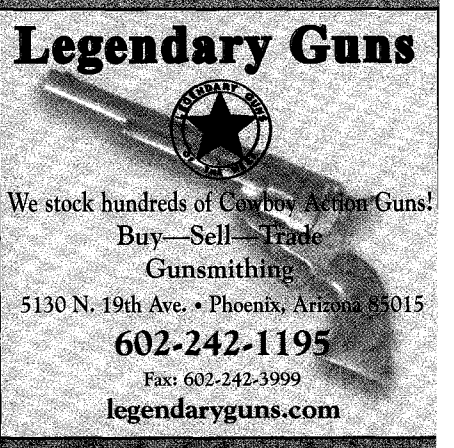

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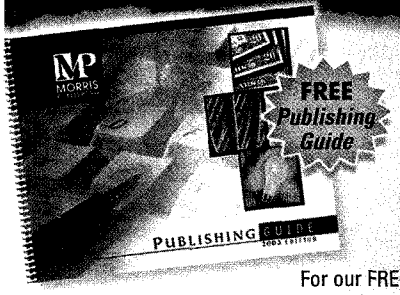

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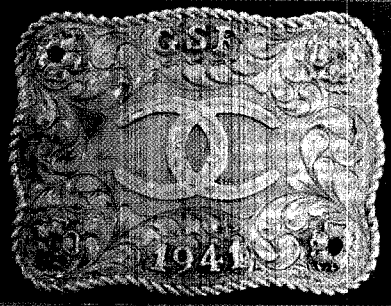

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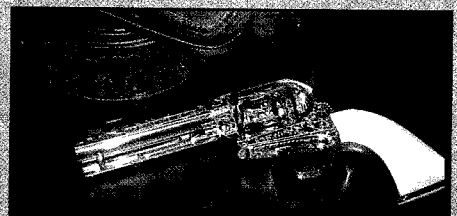

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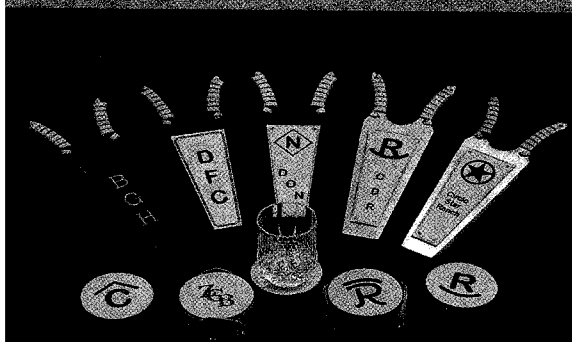

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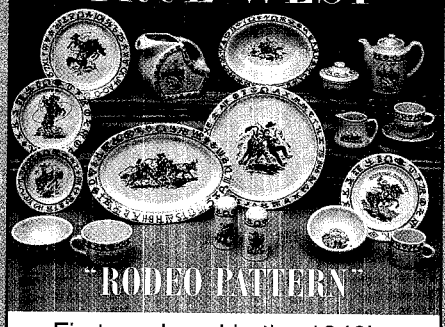

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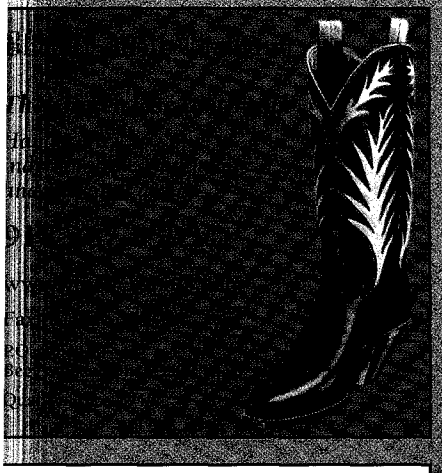

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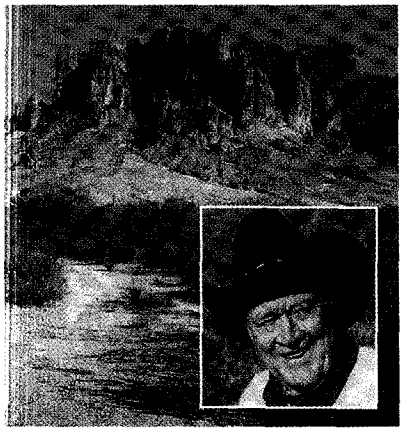

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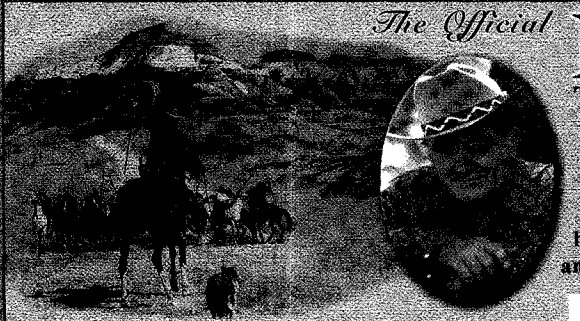

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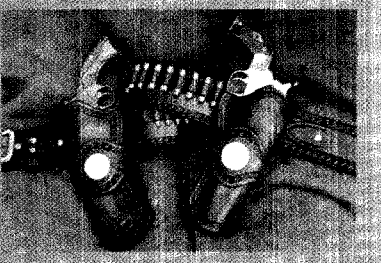

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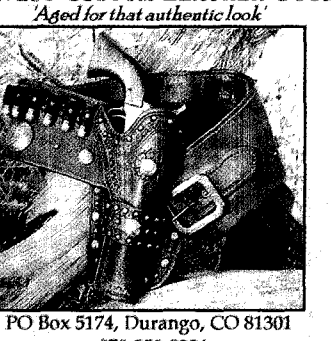

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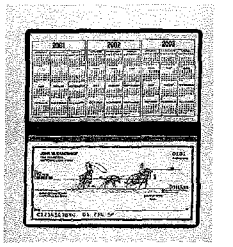

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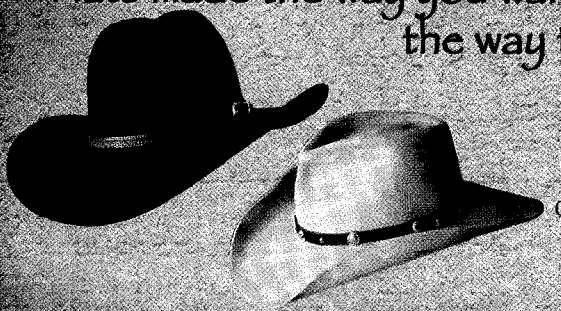

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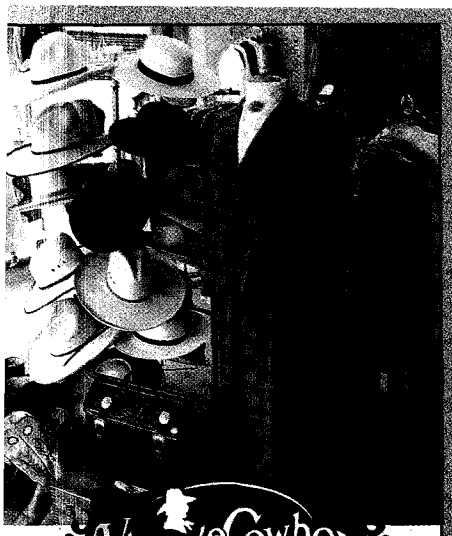

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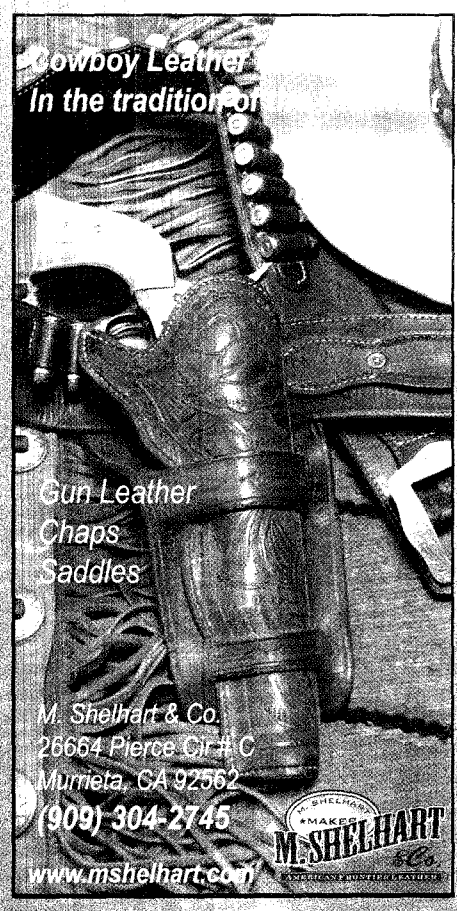

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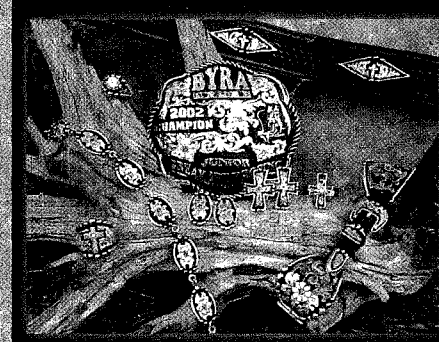

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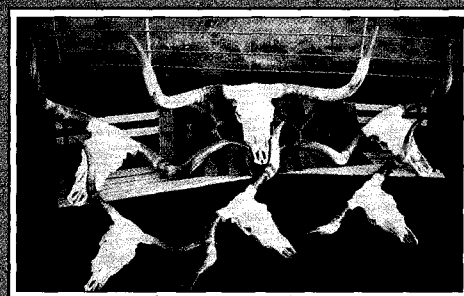

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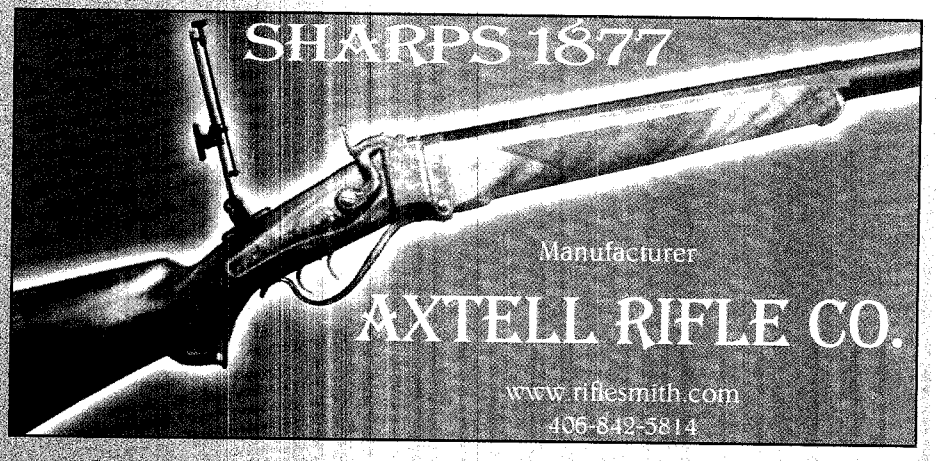

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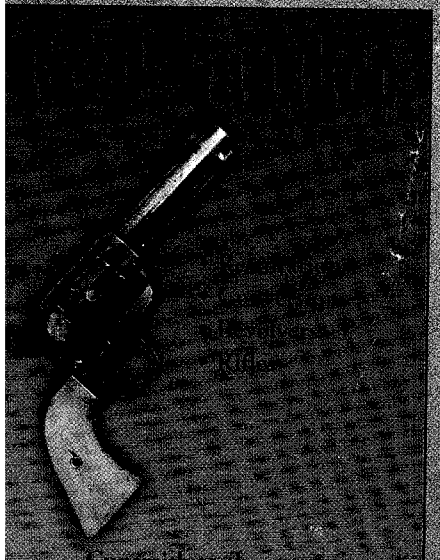

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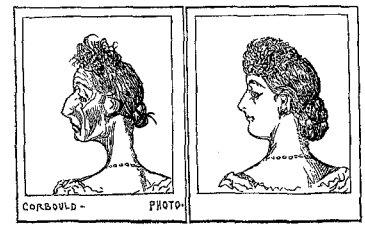

PHOTO (*not sent*). COPY.

Kids wearing baggy pants, the evils of cigarettes, distortion of images to please the vanity of the vain. It ain't new. All images from Punch Magazine, *1882.*

Words you really should know if you want to "talk 1800."

Doggery: a cheap drinking establishment, as the *Frontier Guardian* reported in 1850: "A doggery is too contemptible for any man who has a soul more elevated than the swine to condescend to."

The Hounds soon got on good terms with the Fox.

Corned: drunk, exemplified in the *St. Louis Daily Pennant* in 1840: "William McG. brought a load of corn to market, and got corned on the strength of it."

Catawamptiously chawed up: to be utterly defeated. This expression was confined to the West and South from at least the 1840s on.

Absquatulate: to disappear, as in this sentence from the *Rocky Mountain News* in 1862: "Rumor has it that a gay bachelor, who has figured in Chicago for nearly a year, has skedaddled, absquatulated, vamosed, and cleared out."

From *Everyday Life in the 1800s* by **Marc McCutcheon.**

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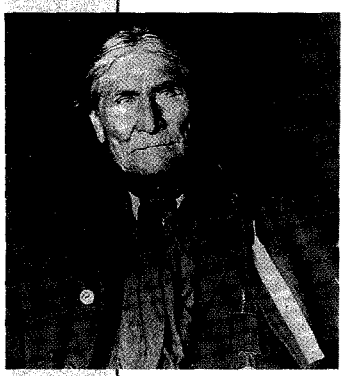
Q Recently I heard a story that Geronimo was once held in the jail at Fort Lowell (Tucson, AZ). Any truth to that?

Rob Worsley
Tucson, Arizona

A I checked out several sources and found nothing to indicate that Geronimo was ever in the Fort Lowell jail. The only time he was captured was in the spring of 1877 when John Clum, Clay Beauford and his Apache police captured him and Victorio at Warm Springs in New Mexico. They were taken to the San Carlos reservation where Geronimo was offered to the sheriff of Pima County but no charges were made.

According to his autobiography, Geronimo was a prisoner at San Carlos for four months. There was hell to pay when he got out.



Geronimo during one of his public appearances, "on leave" from Fort Sill. Possibly taken in Washington, D.C. for President Theodore Roosevelt's inauguration.

– TRUE WEST ARCHIVES –

Q Could you give me some information on a Bud Ledbetter?

Howard Ledbetter
Rathdrum, Idaho

A James F. "Bud" Ledbetter was one of the great lawmen of the Southwest.

He was born in Madison, Arkansas, and was deputy sheriff of Johnson County, Arkansas, and served in the lawless Indian Territory in the 1890s. He single-handedly captured four members of the Al Jennings Gang and was the nemesis of many desperados in that part of the country.

Lawman "Bud" Ledbetter died in Muskogee, Oklahoma, on July 8, 1937 at the age of 84.

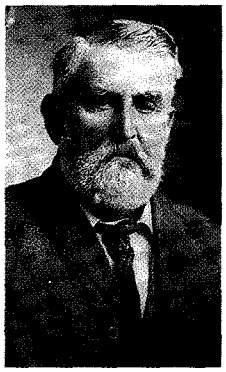
– TRUE WEST ARCHIVES –

During an interview when he was 80, Ledbetter said, "I was only a green country boy, but they always wanted me in on every case. I wasn't afraid, for one thing. Maybe I should have been. But I never got hurt much. I don't see how I could have kept from being killed if just by accident. I always got through to come back on the next case. Some of those 'cases' were pretty bad."

Q Where can I learn more about cattle driver Charlie Goodnight? Did he drive cattle on the Chisholm Trail or what trail?

Stace Webb
Via the Internet

A J. Evetts Haley wrote *Charles Goodnight: Cowman and Plainsman*, University of Oklahoma Press. You can get it at any used bookstore specializing in the West, or from your local library.



Charles Goodnight rode bareback from Illinois to Texas when nine years old. At 90, he was an international authority on the cattle industry.

– TRUE WEST ARCHIVES –

Goodnight is also in Walter Prescott Webb's *The Texas Rangers*. Goodnight was the prototype for Captain Call in Larry McMurtry's *Lonesome Dove*. In the film he was played by Tommy Lee Jones. Goodnight was one of the great Texas cattlemen and, along with his partner, Oliver Loving, he blazed the Goodnight-Loving Trail that ran from Fort Belknap on the Red Fork of the Brazos River, west into New Mexico and then on to Colorado. (The Chisholm Trail went from Texas to the Kansas railheads.) After Comanches killed Loving, Goodnight worked for a time with New Mexico cattleman John Chisum. With partner J. Adair, they ran 100,000 head of cat on the million-acre JA Ranch.

In his later years, Goodnight spent his winters in Tucson. He lived until was 96 on a diet of steak, black coff and cigars. At 92, he married a wom in her 20s—and it's said he got her pregnant.

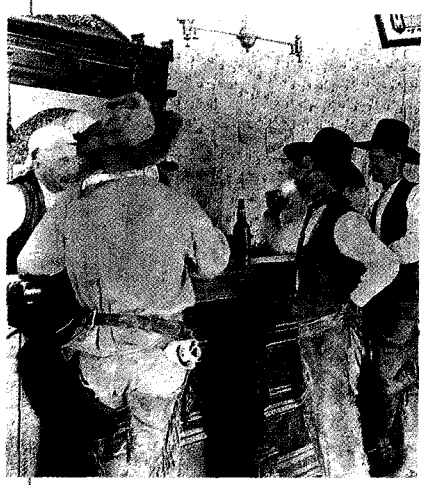
Q Do you pronounce rodeo "ro-dee-o" or "ro-day-o"?

Frank Dean
Omaha, Nebraska

A The proper Spanish pronunciation ro-day-o. But like our use of a lot c Spanish words, we *gringos* put our o brand on 'em. So we call it ro-dee-o.

Other examples are: *vaquero* (cowboy) into buckaroo, and *vamos* (let's go) into vamoose. The roping sty of taking a turn around the saddle hor after lassoing a steer was called *dar lc vuelta* (to take a turn). *Gringo* cowbo corrupted that into dolly welter, and from there to dally. That's how the ter dally roper originated.

It isn't just the Spanish language like to corrupt. Prescott was corrupted by locals to Pres-cutt, an you say Pres-caught in the Palace Saloon on Whiskey Row, the price c your drink goes up.



Better know your cowboy lingo when yo belly up to the bar.

– TRUE WEST ARCHIVES –

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My maternal grandmother was born in 1880 and grew up in oming. She told me that when was a very young girl she saw body of Wild Bill Hickok, which s shown in a traveling show. Do ı have any idea what the case y be?

Harvey Sinesio
Goodyear, Arizona

Sounds like a hoax to me. Famous ıames are often substituted to sationalize a tale or event. We call ıe Jesse James Syndrome. ome carnival kster may e claimed the ly was that of d Bill, but it's ct that he was ied on thill in ıdwood, South ota, on ust 3, 1876. hree years r he was dug and reburied Mount Moriah ıetery. *True West*, tember 2001.) h the eption of that urbance, Wild 's body has n RIP in dwood. here was Oklahoma aw, Elmer Curdy, whose ass was almed and put on exhibit in a ıival, but that's a story we'll save ater.

Wild Bill on display?
– COURTESY ROBERT MCCUBBIN –

Marshall Trimble is ona's official historian. books include *Law of Gun* and *Never Give A Heifer A Bum Steer.* **you have a question, rite:** Ask the Marshall, Box 8008, Cave Creek, AZ 85327.

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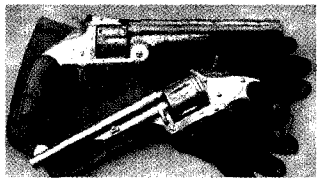

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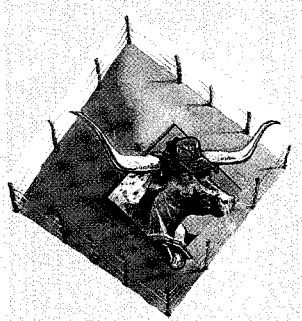

True West Sports Quiz
By Jack Connelly
(Answers below)

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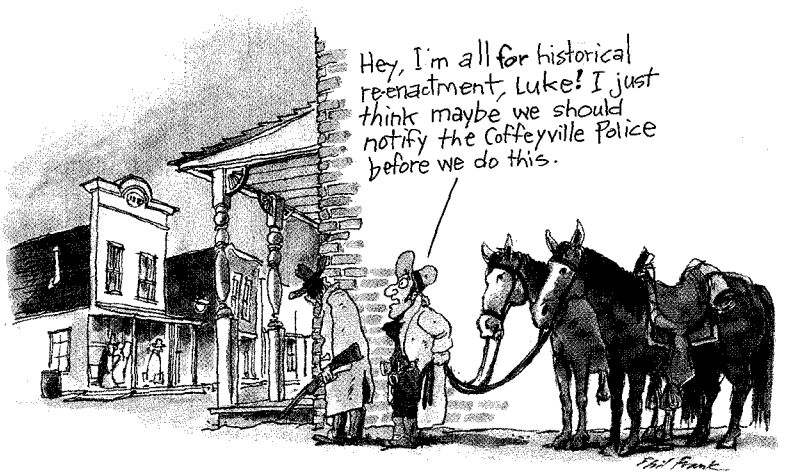

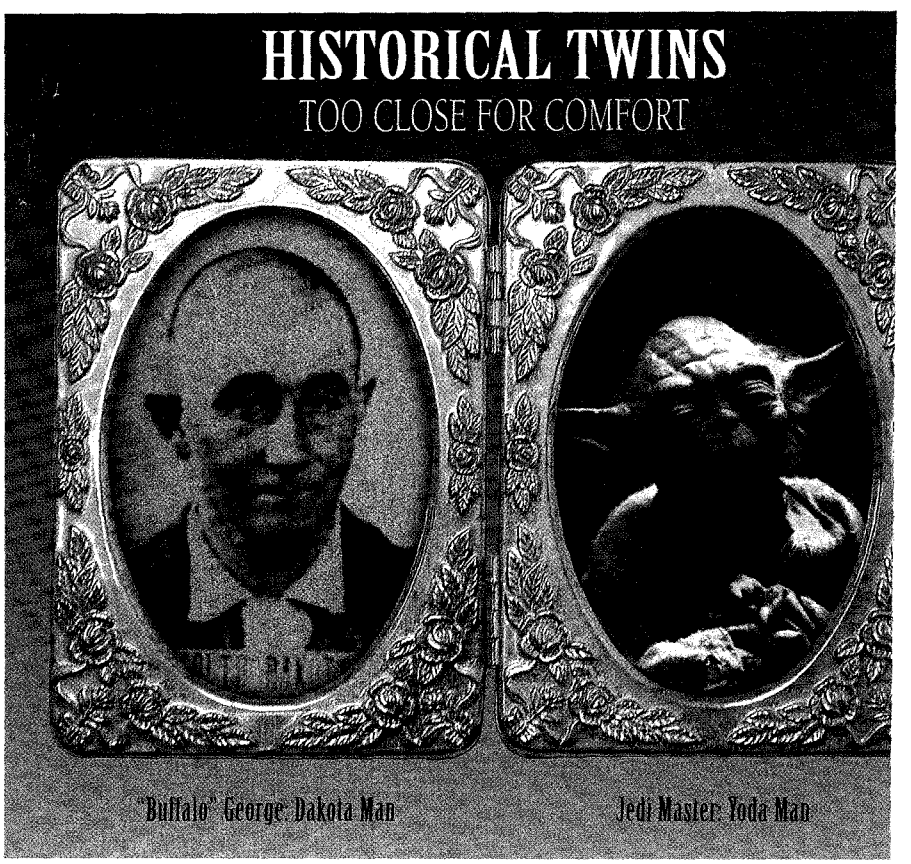

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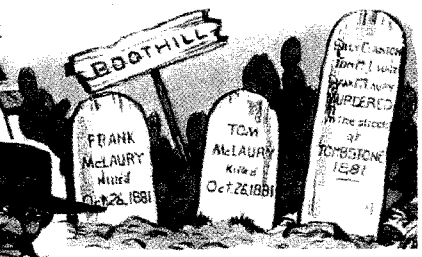

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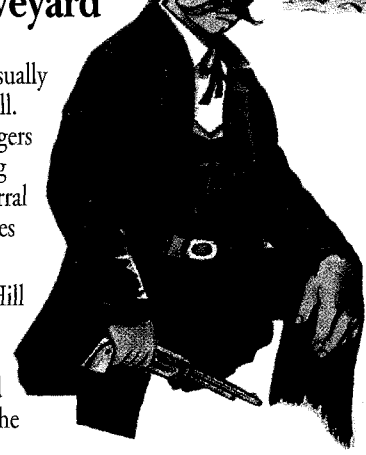

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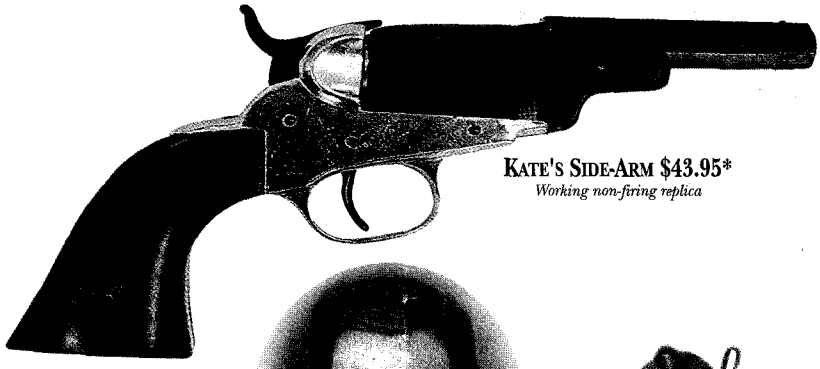

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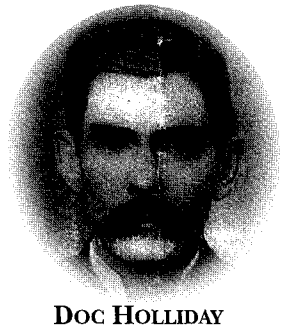

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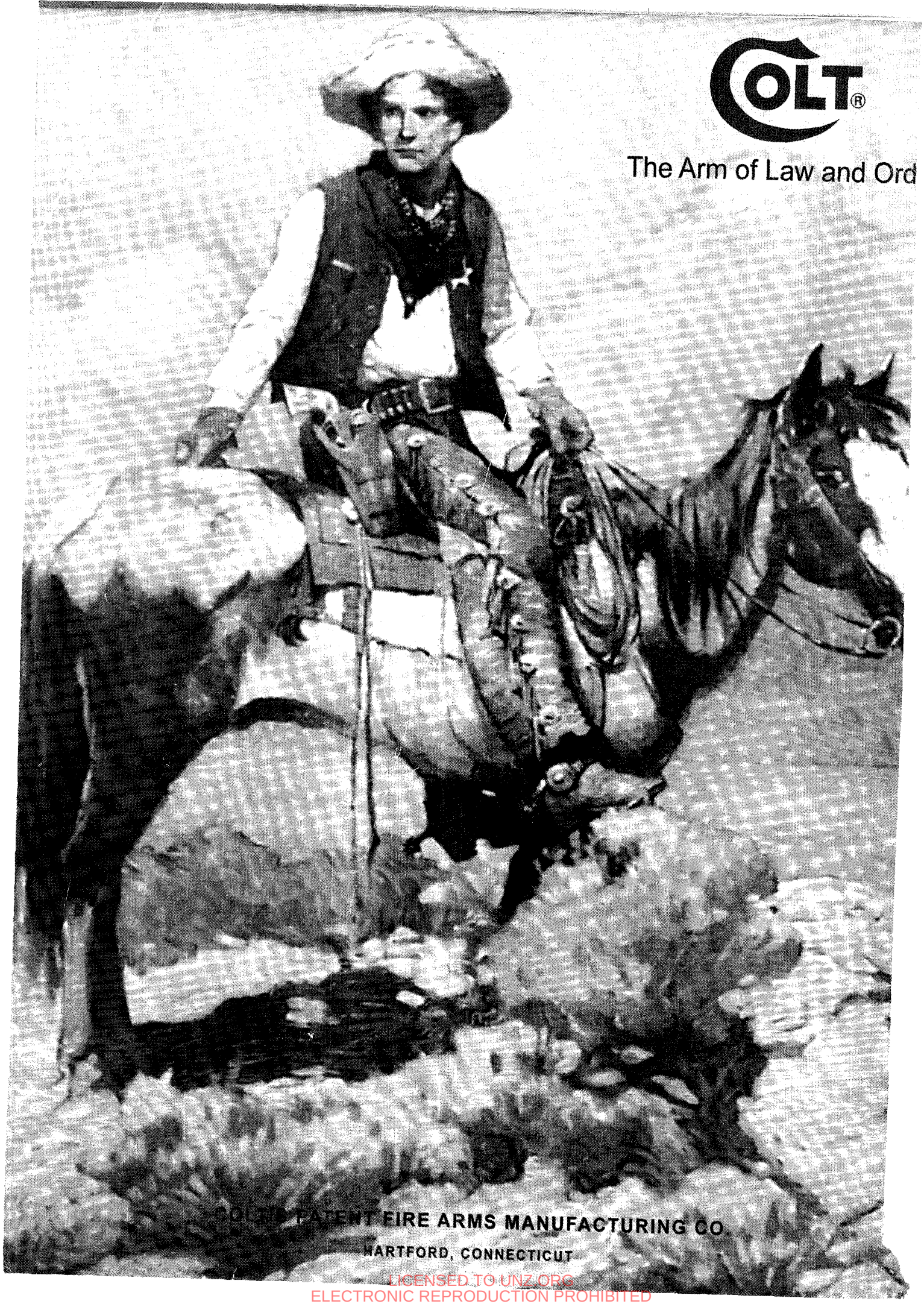

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